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ABSTRACT

This formative review of a project designed to help high school students become more discriminating television viewers (1) presents a description of the curriculum designed during the project to foster critical television viewing in teenagers, (2) outlines the major tasks involved in the formative review of the curriculum, and (3) presents and discusses the results of the formative review process. After a brief introduction to the project, a detailed account of the formative review is presented, including discussions of the design of the review process, the identification of qualified reviewers, the development of the evaluation instrument, data collection, and data processing and analysis. The results of the data analysis are then examined, with specific attention given to the teacher's guide and to a unit-by-unit analysis of the student textbook on television viewing. The conclusions and recommendations of the review panel close the report. A set of 29 data tables accompany the text. Appended are a list of the reviewers, the curriculum review form, and a list of alternative curriculum titles. A copy of the Teacher's Guide with revisions suggested by the reviewers is also attached. (JL)

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# FORMATIVE REVIEW OF THE CRITICAL TELEVISION VIEWING SKILLS CURRICULUM FOR SECONDARY SCHOOLS

## VOLUME I

## Final Report

by

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July 1979

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The 35 reviewers who did such a thoughtful and comprehensive job of reviewing the curriculum and suggesting ways to improve its effectiveness for developing critical television viewing skills in high school students deserve special recognition for their efforts.

## Table of Contents

Page

Acknowledgements . . . . . . . . . . . . . . . . . . . . . . . . . . i

List of Tables . . . . . . . . . . . . . . . . . . . . . . . . . . . iii

Section 1: Introduction . . . . . . . . . . . . . . . . . . . . . . 1

  Project Background . . . . . . . . . . . . . . . . . . . . . . 1

  Description of Curriculum . . . . . . . . . . . . . . . . . . 1

  Organization of Report . . . . . . . . . . . . . . . . . . . . 3

Section 2: Formative Review Process . . . . . . . . . . . . . . . 5

  Designing and Planning the Formative Review Process . . . . 5

  Identification of Reviewers . . . . . . . . . . . . . . . . . 5

  Development of Curriculum Reviewer Form . . . . . . . . . . 8

  Data Collection . . . . . . . . . . . . . . . . . . . . . . . 9

  Data Processing and Analysis . . . . . . . . . . . . . . . . 9

Section 3: Results . . . . . . . . . . . . . . . . . . . . . . . . 10

  The Curriculum, In General . . . . . . . . . . . . . . . . . . 11

  Teacher's Guide . . . . . . . . . . . . . . . . . . . . . . . 25

  The Student Textbook . . . . . . . . . . . . . . . . . . . . . 29

    Unit 1: You and Television . . . . . . . . . . . . . . . . 32

    Unit 2: The Television Industry . . . . . . . . . . . . . 36

    Unit 3: Programs and Production . . . . . . . . . . . . . 40

    Interim Unit: #419 California Street . . . . . . . . . . . 45

    Unit 4: Selling . . . . . . . . . . . . . . . . . . . . . 47

    Unit 5: That's the Way It Is? . . . . . . . . . . . . . . 50

    Unit 6: The Television Environment . . . . . . . . . . . . 55

    Unit 7: A Saving Radiance . . . . . . . . . . . . . . . . 60

    Summary of Student Textbook . . . . . . . . . . . . . . . 63

  Promotion and Distribution . . . . . . . . . . . . . . . . . . 75

Section 4: Conclusions and Recommendations . . . . . . . . . . 77

References . . . . . . . . . . . . . . . . . . . . . . . . . . . . 83

Appendix A - List of Reviewers . . . . . . . . . . . . . . . . . 84

Appendix B - Curriculum Reviewer Form . . . . . . . . . . . . . 87

Appendix C - Alternate Curriculum Titles Suggested by Reviewers . . . . . . . . . . . . . . . . . . 112

# List of Tables

Table | Page

1 Characteristics of Reviewers . . . . . . . . . . . . . 7

2 Summary of Responses to Questions on the Curriculum in General - Implementation . . . . . . . . . . . . . . 20

3 Summary of Responses to Questions on the Curriculum in General - Goals . . . . . . . . . . . . . . . . . . 21

4 Summary of Responses to Questions on the Curriculum in General - Content . . . . . . . . . . . . . . . . . 22

5 Summary of Responses to Questions on the Curriculum in General - Organization and Methods . . . . . . . . . 23

6 Summary of Responses to Questions on the Curriculum in General - Interest . . . . . . . . . . . . . . . . . 24

7 Summary of Responses to Questions on the Teacher's Guide . . . . . . . . . . . . . . . . . . . . . . . 28

8 Summary of Responses to Questions on the Student Textbook in General . . . . . . . . . . . . . . . . 31

9 Summary of Responses to Questions on Unit 1: You and Television . . . . . . . . . . . . . . . . . . . . 34

10 Summary of Responses to Questions on Materials in Unit 1: You and Television . . . . . . . . . . . . 35

11 Summary of Responses to Questions on Unit 2: The Television Industry . . . . . . . . . . . . . . . . 38

12 Summary of Responses to Questions on Materials in Unit 2: The Television Industry . . . . . . . . . . 39

13 Summary of Responses to Questions on Unit 3: Programs and Production . . . . . . . . . . . . . . . . . . . 42

14 Summary on Responses to Questions on Materials in Unit 3: Programs and Production . . . . . . . . . . 43

15 Summary of Responses to Questions on Materials in Interim Unit: #419 California Street . . . . . . . . 46

16 Summary of Responses to Questions on Unit 4: Selling . 48

17 Summary of Responses to Questions on Materials in Unit 4: Selling . . . . . . . . . . . . . . . . . . 49

18 Summary of Responses to Questions on Unit 5: That's the Way It Is? . . . . . . . . . . . . . . . . . . 52

19 Summary of Responses to Questions on Materials in Unit 5: That's the Way It Is? . . . . . . . . . . . 53

Table | Page

20 Summary of Responses to Questions on Unit 6: The Television Environment . . . . . . . . . . . . . . . . . 57

21 Summary of Responses to Questions on Materials in Unit 6: The Television Environment . . . . . . . . . 58

22 Summary of Responses to Questions on Unit 7: A Saving Radiance . . . . . . . . . . . . . . . . . . . . . . . . 61

23 Summary of Responses to Questions on Materials in Unit 7: A Saving Radiance . . . . . . . . . . . . . . 62

24 Summary of Overall Unit Ratings . . . . . . . . . . . . 69

25 Summary of Mean Ratings of Statements About Each Unit 70

26 Overall Unit Rating by Sex . . . . . . . . . . . . . . . 71

27 Overall Unit Rating by Minority Status . . . . . . . . 72

28 Overall Unit Rating by Region . . . . . . . . . . . . . 73

29 Overall Unit Rating by Area of Expertise . . . . . . . 74

## Section 1

## INTRODUCTION

### Project Background

A formative review of an innovative high school curriculum tentatively entitled "Television: A Course of Study," was conducted by Educational Testing Service. The study involves critical review of the curriculum by 35 selected consultants throughout the United States and was conducted from mid-May through July, 1979.

The curriculum was developed as part of a USOE-sponsored national project, "Development of Critical Television Viewing Skills in Students," which was intended to help bridge the gap between skills learned at school and those learned from television, and to help students become more active and discriminating television viewers. Separate curricula were developed for elementary, middle school, secondary, and postsecondary age level students, each of them by a different USOE contractor.

The critical television viewing skills curriculum for secondary schools was developed by Far West Laboratory for Educational Research and Development (FWL) and Boston public television station WGBH-TV, under contract to the Division of Educational Technology, U. S. Office of Education. A curriculum package, in draft form, consisting of a 333-page student textbook and a teacher's guide, was developed with input from a Curriculum Review Board, consisting of three parents, three teachers, and four outside consultants, and a Student Advisory Panel, comprised of nine articulate high school students of varied racial ethnic backgrounds from seven San Francisco Bay Area schools.

### Description of Curriculum

The print-based curriculum, developed in draft form, is designed to be used as the basis of a one-semester elective course or as part of existing courses in language arts, social studies, and media. Four critical television skills emphasized in the curriculum are:

- the ability to evaluate and manage one's own television viewing behavior,
- the ability to question the reality of television programs,
- the ability to recognize the arguments employed on television and to counterargue, and
- the ability to recognize the effects of television on one's own life.

The Student Textbook is comprised of seven curriculum units, each of which includes about 20 pages of instructional text; individual, small group, and class activities; and supplementary readings. The Teacher's Guide includes lesson plans for 90 instructional days, homework assignments, and a set of reproducible student activity worksheets as well as an introduction to the curriculum goals and unit objectives. The curriculum units are:

1. You and Television. An introduction to television as a medium and the way Americans use it.
2. The Television Industry. A comprehensive explanation of television as a business; its history and regulations.
3. Programs and Productions. Dramatic form, characterization, production techniques.
4. Selling. Commercials, public service announcements, political advertising and packaging.
5. That's The Way It Is? News and information programming.
6. The Television Environment. Television's subtle messages and effects of viewing.
7. A Saving Radiance? Future technology and a reexamination of the issues raised in Unit 1.

A vivid description of curriculum activities which appears in the Teacher's Guide (page i) states:

> This is a semester course designed to teach high school students to become more sophisticated and discriminating viewers of television. Text material, readings, activities and worksheets are all directed at allowing students to develop specific viewing and thinking skills. It is a busy course: almost daily students engage in individual or group writing and discussion tasks. Reading assignments, while not lengthy, present important information and provocative opinion designed to stimulate discussion and inquiry. At the close of the course, students should have a fundamental understanding of television as a medium and an industry. They will also have thoroughly examined their own viewing behavior, evaluated it, and given considerable attention to how they might better use television in their lives.

The formative review of "Television: A Course of Study" was designed to contribute to the development of the final curriculum package by assessing the reactions of a national panel of 35 reviewers from different subject areas to the draft version of the curriculum. Results of the review process were directed towards maximizing the effectiveness of the final version of the printed curriculum package, which is to be promoted and disseminated on a national basis.

## Organization of Report

Formative information available from consultants included responses to the "Curriculum Reviewer Form" as well as editorial comments and substantive suggestions for revisions. These were recorded directly in the reviewers' copies of the Teacher's Guide and the Student Textbook. The reviewers' many suggestions for revisions were compiled into Volume II for the Teacher's Guide and Volume III for the Student Textbook. This first volume focuses on reviewers' responses to the "Curriculum Reviewer Form."

Section 1 presents a description of the innovative curriculum which has been designed to foster critical television viewing skills in high school students and the background leading to the development of the curriculum. The formative review process is described in Section 2 which follows. The five major tasks of the formative review effort includes (1) designing and planning the formative review process, (2) identifying the panel of reviewers, (3) developing the Curriculum Reviewer Form, (4) collecting the data, and (5) processing and analyzing the data.

The results of the review process are reported in Section 3. This section includes an overview of the reviewers' ratings and comments concerning the curriculum package as a whole, the Teacher's Guide, the Student Textbook as a whole as well as each of the seven units, and promotion and distribution of the curriculum. Section 4 presents conclusions and recommendations for the final printed version of the curriculum package.

## Section 2

## FORMATIVE REVIEW PROCESS

### Designing and Planning the Formative Review Process

Various factors relating to time and cost constraints made it necessary to revise the original proposed formative evaluation described in the Technical Proposal, dated August 14, 1979. Inasmuch as the draft curriculum was completed at a time when schools across the nation were at or nearing the end of the 1978-79 school year, the study was redesigned from a national field test of the curriculum with students and teachers to a formative review process by a panel of 35 consultants from across the nation.

A reviewer form was designed for completion by the consultants following their review of the curriculum. In addition, reviewers were encouraged to provide any general comments or editing suggestions that they cared to make. It was anticipated that a carefully selected sample of reviewers of different racial/ ethnic backgrounds and both sexes, representing a variety of geographic areas, curriculum specialties and school districts, would provide useful formative feedback to the curriculum development staff and writers at the Far West Laboratory and to WGBH-TV within the time constraints of the study.

### Identification of Reviewers

The goal of the formative review process was to obtain feedback reflecting a wide variety of perspectives concerning the critical television skills curriculum. Using quota sampling techniques, 35 reviewers were identified who represented different regions of the country, different types of educational agencies and schools, different ethnic groups, both sexes, and three curriculum areas: language arts, social studies, and media. The use of quota sampling techniques is considered appropriate where findings are intended to improve product effectiveness rather than to infer population variables.

Three sources of information were used to identify potential reviewers for the draft version of "Television: A Course of Study:" (1) educators already known to ETS staff members, (2) educators recommended to ETS by other educational personnel, and (3) educators who had contacted FWL to express their interest in the curriculum and their willingness to serve on a review panel.

The final selected sample of reviewers included members of several racial/ethnic groups: Black, Japanese, Mexican, and White. Also, the reviewers were on staff at schools which had different levels of minority student enrollment. Some schools had less than five percent in contrast to others which had well over one-half minority student enrollment. The minority populations at the various schools included different racial/ethnic groups: one school had a high Asian-American population and others had high Black-American and Hispanic-American populations. Native Americans were also represented in the student bodies of some of the reviewers' schools and districts.

Reviewers resided in several major cities and almost half were staff members at inner-city schools. Altogether they represented 14 states: Arizona, California, Colorado, Illinois, Indiana, Massachusetts, Minnesota, Missouri, New York, North Carolina, Ohio, Oregon, Texas and Wyoming. Most of the reviewers were teaching language arts, social studies, or media at the high school level. Administrators and curriculum specialists were also included on the panel of reviewers; several of them had taught at the high school level in prior years. Table 1 on the following page displays the reviewers' characteristics. A list of the reviewers is presented in Appendix A.

### Table 1

### Characteristics of Reviewers
(N=35)

| Characteristic | Number | Percent |
|---|---|---|
| Geographic Location: | | |
| Northeast | 10 | 29 |
| South, Southwest | 4 | 11 |
| Midwest | 10 | 29 |
| West | 11 | 31 |
| Curriculum Areas: | | |
| Language Arts | 15 | 43 |
| Social Studies | 8 | 23 |
| Media | 4 | 11 |
| Other (e.g., Administration, Curriculum) | 8 | 23 |
| Ethnicity: | | |
| Non-Minority | 22 | 63 |
| Minority | 11 | 31 |
| Not available | 2 | 6 |
| Sex: | | |
| Female | 21 | 60 |
| Male | 14 | 40 |
| Occupational Status: | | |
| Teacher | 25 | 71 |
| Administrator, other | 10 | 29 |
| Types of School District: | | |
| Inner-city | 16 | 46 |
| Other | 17 | 49 |
| Not applicable | 2 | 6 |
| School District Population: | | |
| Low proportion minority | 12 | 34 |
| Moderate proportion minority | 7 | 20 |
| High proportion minority | 12 | 34 |
| Not applicable/Not available | 4 | 11 |

## Development of Curriculum Reviewer Form

The purpose of the formative review process was to collect and provide relevant feedback to the curriculum developers, Far West Laboratory and WGBH-TV, to facilitate further assessment, revision, and improvement of the components of the curriculum package.

A literature search was conducted of the ERIC and CIJE data bases to identify key curriculum characteristics as well as factors associated with curriculum effectiveness. Various analytic approaches, quantitative and qualitative, for examining curriculum materials were identified. Eash (1975) focused on four basic constructs of curriculum design: objectives, organization of materials--scope and sequence, methodology, and evaluation. Similarly, Serapin (1978) used four key variables to assess curriculum products: evaluation, regulations, organization, and methods. Morrisset's (1971) curriculum materials analysis system provided an alternative approach for in-depth examination of curriculum materials. Also, Eash (1972) conducted a field test of a formative instrument in which school teachers identified curriculum strengths. These included: (1) structural design, (2) organization of scope and sequence, (3) variety of modes of transaction, (4) highly structured materials, (5) suggested methodology as well as organization of materials, and (6) provision for evaluation.

The Curriculum Reviewer Form, which was developed specifically for this study, incorporated many of the salient curriculum elements identified in the literature search. Consultants were asked their reactions to the curriculum in general, the Teacher's Guide, the Student Textbook and each of the curriculum units, and to the promotion and distribution of the curriculum package. The draft version of the Curriculum Reviewer Form was pretested with a small group of former teachers who were on staffs at the Western and the Midwestern Regional Offices of Educational Testing Service in Berkeley, California and Evanston, Illinois. The Curriculum Reviewer Form was then revised for distribution based on results of the pretest. The final version appears in Appendix B.

## Data Collection

Consultants received the draft version of the curriculum package containing the Teacher's Guide, Student Textbook, and student worksheets. They were assembled into a binder for ease of use. Consultants were requested to review the curriculum, note their reactions on the Curriculum Reviewer Form, and record their suggestions for editing or substantive changes directly on the pages of the draft curriculum. Curriculum materials were shipped to the reviewers during the first week in June and returned to the ETS Berkeley Office for data processing and analysis by July 11, 1979. Consultants received payment for their services as reviewers.

## Data Processing and Analysis

Returned Curriculum Reviewer Forms were edited for legibility. Responses to quantitative items were then coded and keypunched for data analysis. Consultants' responses to open-ended items on the form, as well as additional comments made in the binders, were processed by hand. Computer facilities of the ETS Berkeley Office were used to analyze the questionnaire data.

Frequency distributions and mean ratings of reviewers' responses to each question were displayed by computer. Overall ratings of units were classified by geographic location, curriculum area, ethnicity, and sex. The Kolmogorov-Smirnov test (Siegel, 1956) was performed to ascertain the significance of differences occurring between the various subgroups of reviewers.

## Section 3

## RESULTS

Results of the formative review process, conducted with a group of 35 consultants who reviewed the draft version of the curriculum, "Television: A Course of Study," are reported in this section and also in Volumes II and III. Consultants completed the Curriculum Reviewer Form after thoroughly reviewing the curriculum materials. Their reactions were reported in four modes: responses to Likert-type attitudinal items related to the curriculum components, responses to open-ended items, volunteered responses, and editing and substantive suggestions for revisions which were recorded directly on the pages of the Student Textbook and Teacher's Guide. Reviewers' revisions suggested for the Teacher's Guide are presented in Volume II and those suggested for the student textbook are presented in Volume III. All editorial suggestions and corrections made by reviewers are written in the text of the second and third volumes. More elaborate suggestions for changes and other substantial comments related to specific portions of the Student Textbook and Teacher's Guide are provided on the blank sheet opposite the relevant page of the draft.

A list of general comments pertaining to each unit in the Student Textbook is provided in the appendix in Volume III. Suggested lists of terms for a glossary and resources are provided in the appendix in Volume III.

Consultants' responses to the Curriculum Reviewer Form are summarized in four areas: (1) the curriculum in general, including issues relating to implementation, goals, content organization, methods, and interest of potential users, (2) the Teacher's Guide, including strengths and areas needing improvement, (3) the Student Textbook, including general aspects as well as those relating to each of the units, and (4) issues relating to promotion and distribution of the curriculum package. A discussion of each of these areas follows.

## The Curriculum, In General

How did the 25 reviewers of varied racial/ethnic backgrounds, from different curriculum areas, different types of school settings, and different geographic regions across the nation, rate the curriculum? "Very good," according to the mean rating of 6.6 on a scale of 0 (poor) to 9 (excellent).

Reviewers commented on the "strong need for such a curriculum," and thought it "provided an exceptional overview of television," and was "thorough" and "powerful." They thought the readings were "well-chosen," "well-balanced," and "good at reinforcing and building concepts." Also, reviewers thought the activities were "inventive and stimulating" and liked the format of the worksheets. Other strong points of the curriculum mentioned included: tone ("students were approached as adults capable of understanding the whole picture"), emphasis on creative writing and thinking, the multidisciplinary concepts, and the varied student activities.

The reviewers also identified many ways in which they thought the curriculum could be improved. Those who worked at inner-city schools, in particular, thought that the curriculum "doesn't take into consideration current student weaknesses in reading and information handling" and suggested that the curriculum be edited for readability and that lesson plans include more varied and nonprint-bound activities. Also, some reviewers thought that the curriculum assumed too much and built on material without giving teachers or students help in working through the materials. Reviewers also had some suggestions for improving the Teacher's Guide and the Student Textbook. They indicated that the Teacher's Guide could be improved by adding more background information, discussion questions, and pedagogical suggestions. They suggested that the Student Textbook could be improved by using more visuals, reducing the number of readings, adding vocabulary lists, and by better integration of content within units.

Reviewers were asked their reactions to the curriculum title, "Television: A Course of Study." Most felt that the title did reflect curriculum content. However, others commented that "the title is too broad," "...gives no idea that its main focus is on critical television viewing skills," and that "it could cover a course in TV repair as well." Others commented that the title was "too reminiscent of another, well-known curriculum" and also that "it carries the connotation of something you are required to do." Although some reviewers liked the title, most suggested that another title might be more appealing. Their suggestions for alternate title for the curriculum are presented in Appendix C.

More detailed information concerning reactions of the reviewers to elements of the curriculum in general, to the Teacher's Guide, and to the Student Textbook follows.

Implementation. Is the innovative curriculum amenable to implementation in different types of instructional and school settings? Table 2 indicates a high level of agreement among reviewers that at most schools, the curriculum would be a good addition to the course offerings (88%), that it would have comparatively little overlap with other courses currently being given (85%), and that it could be used effectively as part of existing media classes (91%), language arts classes (86%), and social studies classes (83%). There was also a high level of agreement that the curriculum could be implemented in different instructional settings such as ungraded classes, team teaching situations, and experimental classes (83%), and that existing facilities were adequate for implementation (82%).

Many of the reviewers did not agree or were undecided that the critical television viewing skills curriculum could be utilized best as an independent semester course (37%). Some felt that the curriculum was best utilized in combination with required English and social studies classes or with existing media courses for several reasons: (1) the "heavy academic schedule of college-bound students precludes their enrollment in an elective class, (2) because of press of the "back to basics" movement, and (3) because parents of lower ability students were concerned about their children passing the state competency tests.

About one-fourth of the reviewers expressed their doubts about whether the curriculum could be offered in a school situation such as theirs (26%). Several reviewers commented that the curriculum (vocabulary, writing style of some readings, ideas presented, and exercises) was beyond the ability or interest of many low achieving students, particularly those attending inner-city schools. Another reviewer indicated that it would not be practical for high schools with small student enrollment and limited schedules to implement such a curriculum. Also, viewers did not agree or were undecided about whether their districts would be able to supply funds to rent one or more of the supplementary films recommended in the Teacher's Guide (23%). Some reported that district funds for such purposes had been eliminated and that the cost of renting films would be a problem.

Goals. What were reviewers' reactions to the curriculum goals? Table 3 indicates that most reviewers agreed that the curriculum goals were appropriate for high school students (83%). However, many did not agree or were undecided that the goals were clearly stated (26%), that one semester was a sufficient period of time for students to attain the curriculum goals (54%), or that the scope of the curriculum was adequate for attainment of the goals (25%).

In considering these various factors, many reviewers perceived various difficulties associated with use of the curriculum with low achieving students who were expected to achieve critical television viewing skills through the medium of printed information. Reviewers noted that many writing assignments required more time than was allotted and also, that because of the many required readings, teachers might get bogged down with problems of student comprehension.

Some reviewers saw problems with a one semester curriculum. One reviewer noted that many districts in the South mandate a 70-75 day semester rather that the 90 days specified in the Teacher's Guide. Others felt the course simply had too much content and would be best offered in two semesters.

Several reviewers suggested that the curriculum goals be more clearly defined and reorganized. One reviewer suggested that curriculum goals be organized by content (conceptual and knowledge objectives) and by skills (television viewing skills as well as other cognitive and affective skills). Another reviewer thought the goals were vague and should be tied to some base outside of television so that comparisons could be made.

Content. What were reviewers' perceptions of curriculum content? Table 4 indicates a high level of agreement among reviewers that the curriculum content was relevant to the curriculum goals for student learning (94%), to the development of critical viewing skills (94%) and would be interesting to students (83%). One reviewer suggested that only some of the content was relevant to the development of critical viewing skills and advised that greater specificity be provided concerning skills development. Another reviewer suggested that high achieving students might tend to be snobbish about television and might not be interested in the course, and that dedicated student television viewers might be defensive and perceive the curriculum content as proselytizing.

One of the concerns of the curriculum developers was the suitability of the curriculum to high school students in grades 9, 10, 11, and 12, as well as to students with varying levels of achievement. Findings indicated that reviewers considered the curriculum to be more appropriate for students in grades 11 and 12 (86%) than for grades 9 or 10. Only 26% considered the curriculum appropriate for ninth graders and only 40% considered it appropriate for tenth graders. Although some reviewers considered the curriculum to be too technical for ninth graders, another reviewer pointed out that parts of the curriuclum, such as review of television viewing activities, might be appropriate.

Another concern of the curriculum developers was whether the curriculum would be considered appropriate for students of different achievement levels. Results indicated that almost all reviewers (95%) considered the curriculum appropriate for high achieving students, 60% considered it appropriate for average achieving students, and only 3% considered it appropriate for low achieving students. Some reviewers suggested that low achieving students may have problems in comprehension and that teachers would have to teach the curriculum rather than build discussion and work from it. Some reviewers suggested that the curriculum might be made more appropriate for average and low achieving students by the addition of lead-in questions before each reading and by vocabulary definitions.

Other reviewer reactions related to the curriculum's timeliness, factual accuracy, representativeness of a wide variety of viewpoints, and identification of possible "sensitive" or controversial areas. Although 94% of the reviewers considered the curriculum timely, more than half (55%) felt that materials, particularly Unit 7, will need revision in about five years. One reviewer suggested that provision of capsule summaries about the various shows would help delay outdating of the curriculum.

Eighty percent of the reviewers agreed that the curriculum content was factually accurate and the others expressed uncertainty because the content represented an uncharted area for them. The curriculum was considered to be representative of a wide variety of viewpoints by 74% of the reviewers. One reviewer commented that the curriculum was fairly "middle of the road" while another thought that the articles included were most critical of television. Still another suggested that information on grass-roots cable and video coop groups be included in the curriculum.

More than one-fourth of the reviewers (28%) disagreed or were undecided that the curriculum did not include anything that would be considered sensitive or controversial in the communities in which they worked. Some readings were identified that might be considered sensitive in some communities. These included "The Prime Time President" and "The Great Homogenizing Machine." Several reviewers acknowledged that some of the articles might be considered controversial in some communities but remained unperturbed about community reactions. As stated by one reviewer: "...the best curriculum is not necessarily the 'least objectionable programming.'"

Organization and Methods. What were reviewers' reactions to the organization of the curriculum and the teaching methods? Table 5 indicates that most reviewers agreed that the curriculum units are presented in logical sequence (91%), that the worksheets are appropriately related to the content of the units (92%), and that the curriculum could be easily adapted to different teaching styles (83%). However, many reviewers disagreed or were undecided that little or no in-service training is required to teach the curriculum (29%) or that class activities and readings are effectively sequenced to match the units' content structure and flow (26%).

Reviewers offered various suggestions for improving units' content structure and flow: (1) "integrate the readings with the text," (2) "divide each unit into subsections, for example, Unit 4 could include History of Advertising (pages 157-159, TV Commercial--A Mini Drama; pages 159-160, Tools of Persuasion; pages 160-164, Public Service Announcements, and Political Advertising)," (3) "class activities should direct students back into the reading material for information and other purposes," and (4) "use discussion questions to interrelate the readings, worksheets, and activities."

In considering the adaptability of the curriculum to different teaching styles, one reviewer indicated that "some teachers who use the lecture/textbook approach might need help with the discussions and group work strategies." Another reviewer commented that there was too much reading activity and that too few demands were made on teachers or students. Reviewers indicated that some type of inservice might be beneficial to teachers by helping them go beyond the course materials.

Interests. How interested in the curriculum will students, teachers, parents, and administrators be? Table 6 indicates that a high proportion of the reviewers thought that students would be generally interested in enrolling in such a course (74%), that it would be equally appealing to boys and girls (88%), to students from different geographic regions (86%), to students of different racial ethnic backgrounds (77%), to students in different kinds of communities--urban/inner city, suburban, rural/small town (77%), and to students from families with different income levels (74%). However, only about half the reviewers (45%) thought that the curriculum would be equally appealing to college-bound and noncollege-bound students.

Some reviewers thought that many students might be turned off by the extensive required readings or might think that the course represented a threat to their viewing habits. Reviewers had mixed feelings about the types of students who would be interested in taking such a course. They felt that college-bound students would be too busy with their school work and their extra-curricular materials to be interested, whereas many skill-deficient students would be turned off by the print-based curriculum and the difficulty of the material.

On the whole, reviewers anticipated that parents, teachers, and administrators would be less interested in the program than students. Many reviewers disagreed or were undecided that parents in their communities would support use of the curriculum in their schools (38%), that teachers would be generally enthusiastic about implementing the curriculum (46%), and that administrators could be expected to approve use of the curriculum (41%). Reviewers thought that teachers would be generally interested in parts of the curriculum, that only some teachers would be qualified to teach and interested in such a course, and that other teachers might be interested on a conditional basis providing that adequate supplies were available, that students enrolled because of their interest and not because they were assigned to the course, and that students who did enroll had adequate reading and writing skills.

One reviewer, a school administrator, commented: "I believe this [curriculum] is not only important but necessary--I'm not sure my colleagues would agree." Others thought that administrators might support the curriculum if it were not too costly or difficult to implement, but that the current emphasis on "back to basics" might make it difficult to "sell" to school boards and the public. Reviewers advised that reading and analysis skills be stressed in promotional literature to assist department chairpersons in promoting the curriculum.

## Table 2

### Summary of Responses to Questions on the Curriculum in General-Implementation (1=Strongly Disagree-SD, 5=Strongly Agree-SA)

| Question | Mean Rating | Percent Marking | | | | | |
|---|---|---|---|---|---|---|---|
| | | SD | D | U | A | SA | NR/NA |
| 1. The television curriculum can be easily implemented in a variety of school settings. | 3.9 | 3 | 6 | 17 | 43 | 29 | 3 |
| 2. There is comparatively little overlap in the television curriculum with other curriculum offerings in most high schools I know. | 4.1 | 6 | 3 | 6 | 51 | 34 | 0 |
| 3. The television course would be a good addition to the curriculum offerings at most high schools I know. | 4.4 | 0 | 3 | 9 | 37 | 51 | 0 |
| 4. The curriculum is best utilized as an independent semester course. | 3.6 | 3 | 20 | 14 | 40 | 23 | 0 |
| 5. Units of the curriculum can be effectively used as part of existing language arts classes. | 4.2 | 0 | 6 | 9 | 46 | 40 | 0 |
| 6. Units of the curriculum can be effectively used as part of existing social studies classes. | 4.2 | 0 | 6 | 6 | 43 | 40 | 6 |
| 7. Units of the curriculum can be effectively used as part of existing A-V media classes. | 4.6 | 0 | 0 | 0 | 34 | 57 | 9 |
| 8. The television curriculum can be adapted to different types of instructional settings (nongraded, team teaching, experimental, etc.) | 4.1 | 0 | 9 | 9 | 46 | 37 | 0 |
| 9. Existing facilities and equipment are adequate for implementation of the curriculum at almost all schools. | 4.2 | 0 | 3 | 9 | 51 | 31 | 6 |
| 10. My district would probably be able to supply funds to rent one or more of the supplementary films recommended in the Teacher's Guide. | 3.8 | 3 | 11 | 9 | 43 | 23 | 11 |

Table 3

Summary of Responses
to Questions on the Curriculum in General-Goals
(1=Strongly Disagree-SD, 5=Strongly Agree-SA)

| Question | Mean Rating | Percent Marking | | | | | |
|---|---|---|---|---|---|---|---|
| | | SD | D | U | A | SA | NR/NA |
| 11. Television curriculum goals are clearly stated. | 3.7 | 9 | 11 | 6 | 43 | 29 | 3 |
| 12. Goals are appropriate for high school students. | 4.2 | 0 | 3 | 9 | 46 | 37 | 6 |
| 13. Time allotted for curriculum is sufficient for students to attain the curriculum goals. | 3.2 | 6 | 14 | 34 | 31 | 9 | 6 |
| 14. Scope of curriculum is adequate for students to attain the curriculum goals. | 3.8 | 0 | 11 | 14 | 49 | 20 | 6 |

## Table 4

### Summary of Responses to Questions on the Curriculum in General-Content (1=Strongly Disagree-SD, 5=Strongly Agree-SA)

| Question | Mean Rating | Percent Marking | | | | | |
|---|---|---|---|---|---|---|---|
| | | SD | D | U | A | SA | NR/NA |
| 15. Curriculum content is interesting to students. | 4.1 | 0 | 3 | 11 | 54 | 29 | 3 |
| 16. Curriculum content is timely. | 4.6 | 0 | 0 | 3 | 37 | 57 | 3 |
| 17. Curriculum will be timely in five years. | 3.3 | 0 | 29 | 26 | 31 | 11 | 3 |
| 18. Curriculum is appropriate for students in the 9th grade. | 2.6 | 11 | 46 | 14 | 20 | 6 | 3 |
| 19. Curriculum is appropriate for students in the 10th grade. | 3.1 | 9 | 26 | 23 | 31 | 9 | 3 |
| 20. Curriculum is appropriate for students in the 11th grade. | 4.1 | 0 | 6 | 6 | 63 | 23 | 3 |
| 21. Curriculum is appropriate for students in the 12th grade. | 4.4 | 0 | 0 | 11 | 40 | 46 | 3 |
| 22. In general, the reading level is appropriate for low achieving high school students. | 1.7 | 40 | 51 | 6 | 3 | 0 | 0 |
| 23. In general, the reading level is appropriate for average achieving high school students. | 3.4 | 9 | 14 | 17 | 51 | 9 | 0 |
| 24. In general, the reading level is appropriate for high achieving high school students. | 4.4 | 0 | 3 | 3 | 49 | 46 | 0 |
| 25. Factual content is accurate. | 4.1 | 0 | 0 | 14 | 57 | 23 | 6 |
| 26. Content is relevant to the curriculum's goals for student learning. | 4.3 | 0 | 0 | 3 | 60 | 34 | 3 |
| 27. Content is relevant to the development of critical television viewing skills. | 4.4 | 0 | 3 | 3 | 43 | 51 | 0 |
| 28. Content is representative of a wide variety of viewpoints. | 3.7 | 0 | 20 | 6 | 57 | 17 | 0 |
| 29. The curriculum does not include anything that would be considered sensitive or controversial in the community or communities with which I work. | 3.8 | 0 | 14 | 14 | 51 | 20 | 0 |

## Table 5

### Summary of Responses
### to Questions on the Curriculum in General-Organization and Methods
### (1=Strongly Disagree-SD, 5=Strongly Agree-SA)

| Question | Mean Rating | Percent Marking | | | | | |
|---|---|---|---|---|---|---|---|
| | | SD | D | U | A | SA | NR/NA |
| 30. Curriculum units are presented in logical sequence. | 4.0 | 0 | 6 | 3 | 74 | 17 | 0 |
| 31. In general, class activities and readings are effectively sequenced to match the units' content structure and flow. | 3.7 | 0 | 23 | 3 | 60 | 14 | 0 |
| 32. Worksheets are appropriately related to the content of the units. | 4.1 | 0 | 3 | 6 | 66 | 26 | 0 |
| 33. The curriculum can be easily adapted to different teaching styles. | 3.8 | 3 | 9 | 6 | 69 | 14 | 0 |
| 34. Little or no in-service training is required to teach this curriculum. | 3.5 | 9 | 14 | 6 | 54 | 14 | 3 |

## Table 6

### Summary of Responses to Questions on the Curriculum in General-Interest (1=Strongly Disagree-SD, 5=Strongly Agree-SA)

| Question | Mean Rating | Percent Marking | | | | | |
|---|---|---|---|---|---|---|---|
| | | SD | D | U | A | SA | NR/NA |
| 35. Students would generally be interested in enrolling in such a course. | 3.9 | 0 | 6 | 20 | 54 | 20 | 0 |
| 36. This curriculum would appeal to students of different racial/ethnic backgrounds. | 4.0 | 0 | 3 | 20 | 51 | 26 | 0 |
| 37. This curriculum would be equally appealing to college bound and non-college bound students. | 3.3 | 0 | 34 | 17 | 31 | 14 | 3 |
| 38. This curriculum would be equally appealing to boys and girls. | 4.1 | 0 | 3 | 6 | 71 | 17 | 3 |
| 39. This curriculum would appeal to students from different geographic regions (North, South, East, West). | 4.1 | 0 | 0 | 11 | 60 | 26 | 3 |
| 40. This curriculum would be interesting to students in different kinds of communities (urban/inner city, suburban, rural/small town). | 4.0 | 0 | 3 | 17 | 54 | 23 | 3 |
| 41. This curriculum would be interesting to students from families with varying income levels. | 3.8 | 0 | 9 | 14 | 60 | 14 | 3 |
| 42. Teachers I know would generally be enthusiastic about implementing the television curriculum. | 3.4 | 3 | 17 | 26 | 43 | 9 | 3 |
| 43. Administrators I know would support the use of the curriculum in their schools. | 3.4 | 3 | 9 | 29 | 57 | 0 | 3 |
| 44. In general, parents in my community can be expected to approve use of the curriculum. | 3.6 | 3 | 9 | 26 | 51 | 9 | 3 |

Teacher's Guide

As shown in Table 7, the greatest consensus, in terms of strength in the Teacher's Guide, is that the purpose of the units is clearly explained (80%). Depending upon the degree of experience they have, teachers can then use this information as a springboard, "without getting boxed into one way of implementing" the unit's work.

Additionally, the Teacher's Guide is easy to use together with the Student Textbook (77%), particularly when used along with the worksheets, and the sequencing of the tasks and activities in the daily lesson plans is generally easy to follow (74%).

Reviewers have noted, however, that although the sequencing of activities and tasks are good, more non-print media and production activities in lieu of reading/writing activities would help to reinforce key concepts in the course. Other activities which could replace the reading/writing or reading/discussion mode include activities such as making graphs, using storyboards, making commercials, and role playing. These would be particularly useful in holding the interest of less motivated students.

The need for more direction for the teacher in terms of implementing the daily lesson plans was stressed. About a third specifically cited the need for a clearer directive than "read/discuss" or "discuss". Provocative questions or discussion questions which promote higher level thinking (i.e., speculations, judgments, values, and world views) were cited as needed throughout the guide. The inquiry approach is not one that every teacher is familiar with. Therefore, mention of this possibility should be included with a resource cited in the background information to the teacher.

Furthermore, about a third of the reviewers cited specific kinds of additional background information that would be helpful for implementing this course. These might include:

sample questions and methods for evaluating worksheets and activities;
clearly defined objectives for the course;
vocabulary sheets;
alternative assignments for non-TV viewers; and,
more information on readings, issues or events.

The most frequently advised (94%) addition to this Guide is the inclusion of a comprehensive list of resources as a companion to the Core-Bibliography. As one reviewer asked, "How valid can a course on mass media be without the strong use of media as a resource?" Some suggested items for inclusion on such a list are provided in the Appendix to Volume II.

Finally, there is a fair amount of concern regarding the general organizational structure within the units of the Teacher's Guide. Only 65% agreed that the structure of the units made the Guide easy to use. Reviewers noted some confusion throughout the Guide. The following structure was offered as an alternative:

Day 2

| Class | Homework |
|---|---|
| Activities: | #1/3 Non Point time |
| #1 ______ | ______ |
| ______ | ______ |
| ______ | ______ |
| #2 ______ | #1/4 Evening viewing time |
| ______ | ______ |
| ______ | ______ |
| #3 ______ | ______ |
| ______ | #1/5 Why I watch TV |

Reviewers were somewhat unsure (11% undecided and 20% disagreeing) whether the amount of homework is appropriate for most high school students. In terms of the numbers of pages assigned, the amount seems reasonable. However, the difficulty of the readings could present some problems. The homework was described as "reasonable for the skilled student and unreasonable for the unskilled." A number of reviewers suggested that many of the readings and activities should be made optional.

Again, a fairly large number (52%) felt that the approximate time needed for each activity should be indicated; however, the reviewers did not agree that the time allotments indicated in this Guide were realistic. Comments varied with regard to different activities. These comments are listed in Volume II.

Table 7

Summary of Responses
to Questions on the Teacher's Guide
(1=Strongly Disagree-SD, 5=Strongly Agree-SA)

| Question | Mean Rating | Percent Marking | | | | | |
|---|---|---|---|---|---|---|---|
| | | SD | D | U | A | SA | NR/NA |
| **General:** | | | | | | | |
| 45. The Preface and General Introduction provides teachers with sufficient background information to implement the curriculum. | 3.5 | 0 | 26 | 9 | 51 | 14 | 0 |
| 46. The Teacher's Guide is easy to use together with the Student Textbook and Worksheets. | 3.7 | 6 | 9 | 9 | 60 | 17 | 0 |
| 47. It would be helpful to have additional books included in the "Core Bibliography". | 3.8 | 0 | 14 | 17 | 26 | 26 | 17 |
| 48. It would be helpful to have a listing of A-V resources as a companion section to the "Core Bibliography". | 4.5 | 0 | 3 | 0 | 43 | 51 | 3 |
| 49. The general introduction should also include pre-planning instructions, such as a schedule for ordering A-V materials and for planning field trips. | 3.9 | 3 | 11 | 11 | 34 | 37 | 3 |
| **Units:** | | | | | | | |
| 50. The introduction to each unit adequately explains the purpose of the unit. | 3.9 | 0 | 14 | 3 | 60 | 20 | 3 |
| 51. The introduction of each unit should include overall planning for the unit. | 3.7 | 3 | 17 | 6 | 51 | 17 | 6 |
| 52. The organizational structure of the units makes the Teacher's Guide easy to use. | 3.5 | 6 | 14 | 11 | 54 | 11 | 3 |
| **Lesson Plans:** | | | | | | | |
| 53. The sequencing of tasks and activities in the daily lesson plans is easy to follow. | 3.7 | 6 | 11 | 6 | 57 | 17 | 3 |
| 54. Sufficient directions are provided for implementing the daily lesson plans. | 3.4 | 3 | 29 | 6 | 40 | 17 | 6 |
| 55. Lesson plans for each unit should include a short summary of the readings, activities, and worksheets used. | 3.4 | 6 | 26 | 9 | 40 | 20 | 0 |
| 56. The daily lesson plan should identify topics for teacher use in directing student discussions. | 4.1 | 0 | 11 | 14 | 29 | 46 | 0 |
| 57. For planning purposes, the approximate amount of time needed for each activity should be indicated. | 3.2 | 3 | 34 | 9 | 43 | 9 | 3 |
| 58. The amount of homework is appropriate for most high school students. | 3.4 | 3 | 17 | 11 | 66 | 0 | 3 |

## The Student Textbook

Reviewers indicated some concern, by their responses to the first four questions, about the organization of the student textbook. Although 77% agreed that the text, visual, readings and activities were logically sequenced, about 90% thought the textbook would be improved by numbering the readings and class activities and by adding vocabulary definitions in the text. One-third suggested presenting the definitions prior to or in conjunction with the new word's first appearance. The same percentage advised adding vocabulary lists at the end of each unit or as an appendix or glossary. One made an interesting suggestion--to include "technical vocabulary in a glossary; challenging vocabulary in footnotes". The appendix in Volume II includes words for a potential vocabulary list.

Reviewers were asked to respond to two kinds of questions about each of the textbook units. First, they reacted to a series of eight positive statements about the unit in general. Then they recommended whether to keep, revise/consider omission, or omit each class activity, reading and worksheet for the unit. Thus, there are two tables summarizing responses for each unit.

Reviewers also made many comments, both in the textbook itself and on the ratings forms, about specific curriculum components. As noted above, Volume III contains these comments.

Both quantitative information from the reviewer form and comments made by reviewers were used to analyze each unit. Special attention was paid to review forms items when:

- at least a quarter of the reviewers recommended omitting a reading, activity or worksheet; or
- roughly half advised revision or possible omission of a reading, activity or worksheet; or

- roughly a third of the reviewers were unsure or disagreed with a statement about the unit; or
- there was a split in ratings, indicating substantive disagreement about a particular item.

Special attention was given to comments made about particular sections of the textbook when:

- there were a large number of comments about a particular curriculum component; or
- comments made sharply contradicted one another.

The major aim of the following discussion of each unit is to assist in the revision of the textbook. The differing areas of expertise, regional affiliations, teaching specialties, etc., of the reviewers permits the identification of potential biases or irrelevant materials for particular user groups. Problem sections can be reworked or eliminated. Moreover, in reviewing the Teacher's Guide, reviewers frequently noted problems with the curriculum such as the need for more direction in implementing the daily lesson plans and for making some of the readings and activities optional. The following analyses of the individual units of the textbook addresses these and other concerns.

## Table 8

### Summary of Responses to Questions on the Student Textbook in General
(1=Strongly Disagree-SD, 5=Strongly Agree-SA)

| Question | Mean Rating | Percent Marking | | | | | |
|---|---|---|---|---|---|---|---|
| | | SD | D | U | A | SA | NR/NA |
| 61. The text, visuals, readings, and activities within each of these units are arranged in a logical sequuence. | 3.9 | 0 | 11 | 11 | 57 | 20 | 0 |
| 62. Readings in each chapter should be numbered for ease of reference. | 4.3 | 3 | 3 | 6 | 37 | 51 | 0 |
| 63. Class activities within each chapter should be numbered for ease of reference. | 4.4 | 0 | 3 | 0 | 46 | 43 | 9 |
| 64. Having vocabulary definitions in the textbook would be helpful to students. | 4.6 | 0 | 6 | 3 | 20 | 71 | 0 |

Unit 1: You and Television. Reviewers were nearly unanimous in agreeing or strongly agreeing that Unit 1 is relevant for developing critical television viewing skills (91%). There was almost as much agreement on the following topics: that the text is relevant to the curriculum goals for student learning (83%); that it is well-written (80%); and that the introductory quotation could be expected to form the basis of a meaningful group discussion (75%).

Two-thirds thought the introductory quote would capture the interest of most students, that the text would interest students and that the graphs are effectively used. One language arts teacher who did not think the introductory quote would interest students wrote "Edward R. Murrow has no sex appeal for this generation. Died in 1965?" Those who disagreed about the effectiveness of the graphs suggested improvements which are given in Volume III.

Only 43% thought the reading level was appropriate. Those who were not sure or disagreed as to the interest to students or the appropriateness of the reading level noted that "it depends on the student's interest in television" or on his/her ability. One commented it is "hopeless for the weak".

In general, reviewers liked the readings, activities and worksheets accompanying Unit 1 (Table 10). Volume III should be consulted for specific comments on weaknesses and how they might be corrected.

Comments about the first activity "How Television Touches Your Life", which only half the reviewers advised keeping as is, are illustrative of the reviewers' repeated suggestions: exercise sections should "have some kind of heading as a signal to the student", and directions for class activities should be expanded and clarified.

Twenty-six percent of the reviewers advised omitting "There Need Be No Apology, No Lament". One media specialist noted that while it is "very apt", it is "too difficult for many high school students". Only 34% of the reviewers suggested this piece be kept.

Only about half the reviewers said that "Television: a Ritual, An Environment" and the "Television Time Line 1920-79" should be retained. A media specialist noted that they are both "strong selections but need the addition of vocabulary definitions and maybe editing for readability". There were a number of conflicting comments made about the usefulness of the timeline. However, there was a general concensus that the format ought to be rethought and that it ought to be "integrated (into the curriculum) in some meaningful way".

## Table 9

### Summary of Responses
### to Questions on Unit 1: You and Television
### (1=Strongly Disagree-SD, 5=Strongly Agree-SA)

| Question | Mean Rating | Percent Marking | | | | | |
|---|---|---|---|---|---|---|---|
| | | SD | D | U | A | SA | NR/NA |
| 65. The introductory quotation in this unit would capture the interest of most students. | 3.6 | 0 | 23 | 14 | 46 | 17 | 0 |
| 66. The introductory quotation could be expected to form the basis of a meaningful group discussion. | 3.8 | 0 | 17 | 9 | 49 | 26 | 0 |
| 67. The text in this unit is relevant to the curriculum goals for student learning. | 4.1 | 3 | 3 | 6 | 57 | 26 | 6 |
| 68. The text is relevant to the development of critical TV viewing skills. | 4.2 | 0 | 3 | 3 | 60 | 31 | 3 |
| 69. The text of this unit is interesting to students. | 3.7 | 3 | 6 | 26 | 46 | 17 | 3 |
| 70. The reading level of this unit is appropriate for most students. | 3.1 | 11 | 17 | 29 | 37 | 6 | 0 |
| 71. The text is clear and well-written. | 3.8 | 0 | 11 | 9 | 66 | 14 | 0 |
| 72. Graphics and other visuals are effectively used in this unit. | 3.6 | 0 | 23 | 9 | 43 | 20 | 6 |

## Table 10

## Summary of Responses to Questions on Materials in Unit 1: You and Television

| Material | Mean Rating | Percent Marking | | | |
|---|---|---|---|---|---|
| **Class Activities:** | | Keep As Is=1 | Revise=2 | Omit=3 | No Response |
| 73. How Television Touches Your Life | 1.6 | 49 | 46 | 6 | 0 |
| 74. TV Quiz: The Numbers Game | 1.2 | 80 | 17 | 3 | 0 |
| 75. Without TV | 1.5 | 57 | 37 | 6 | 0 |
| 76. For Discussion | 1.3 | 69 | 29 | 3 | 0 |
| 77. For Discussion | 1.4 | 69 | 26 | 6 | 0 |
| 78. When People Watch | 1.3 | 66 | 34 | 0 | 0 |
| 79. Opinion Poll: The Effects of TV | 1.4 | 60 | 31 | 6 | 3 |
| **Readings:** | | Keep for Sure=1 | Probably Keep=2 | Omit=3 | No Response |
| 80. Why You Watch What You Watch, When You Watch | 1.3 | 74 | 20 | 3 | 3 |
| 81. There Need Be No Apology, No Lament | 1.9 | 34 | 37 | 26 | 3 |
| 82. Television: A Ritual, An Environment | 1.6 | 51 | 34 | 11 | 3 |
| 83. Television Time Line 1920-79 | 1.6 | 46 | 49 | 3 | 3 |
| **Worksheets:** | | Keep As Is=1 | Revise=2 | Omit=3 | No Response |
| 84. 1/1 TV Viewing Questionnaire | 1.1 | 83 | 14 | 0 | 3 |
| 85. 1/2 Favorite Programs | 1.4 | 66 | 23 | 9 | 3 |
| 86. 1/3 Non-Prime Time Viewing Log | 1.3 | 77 | 14 | 6 | 3 |
| 87. 1/4 Evening Television Viewing Log | 1.2 | 77 | 14 | 3 | 6 |
| 88. 1/5 Why I Watch TV | 1.1 | 83 | 14 | 0 | 3 |
| 89. 1/6 Class Evening Viewing By Days of Week | 1.1 | 91 | 3 | 6 | 0 |
| 90. 1/7 Percentage of Class TV Homes Using Television | 1.3 | 83 | 9 | 9 | 0 |
| 91. 1/8 Class Totals From "Why I Watch TV" | 1.2 | 83 | 11 | 6 | 0 |
| 92. 1/9 Making Decisions | 1.4 | 77 | 9 | 14 | 0 |

Unit 2: The Television Industry. As Table 11 indicates; almost all of the reviewers thought the text of Unit 2 is relevant to the curriculum goals for student learning (91%) and to the development of critical TV viewing skills (86%). Approximately three out of four thought the text was clear (78%) and interesting to students (77%). The introduction was also judged to be interesting (72%) and good stimulus material (77%).

Only half thought the reading level of the unit was appropriate for most students, and less thought that the graphics and other visuals were effectively used (29%). A number of comments about Unit 2 suggest that it might be edited for "clarity, consistency and coherent flow". There was some agreement that the unit "could be shortened and the same information delivered". Several reviewers, for example, thought the section titled "The Tube: How it Works" might be included elsewhere or deleted.

A language arts teacher who was one of the 71% who did not respond positively to the item on effectiveness of the graphics thought "visuals ought to be used more to explain the structure of broadcasting, the networks, etc." Another teacher suggested the entire unit be turned into "jazzy charts that show networks, locals, etc. and how the tube works". Several suggestions for improving the readability of the Nielsen charts are found in Volume III.

The consistency in the kinds of criticisms made by reviewers about the Unit 2 text suggests that, in general, it ought to be reexamined and perhaps revised so that it better conveys its important information.

Several activities and readings are particular candidates for revision or perhaps omission. As can be seen in Table 12, Activity 1, "Independent or Affiliate?" was recommended for retention with no changes by only 37% of the reviewers. There was no agreement as to the problems here among those commenting on the activity. In contrast, suggestions for improving both the second and third activities clustered around the possibility of combining the two. Reviewers also indicated that the instructions for "A Fourth Network" should be improved. A number of specific alternatives are quoted in Volume III.

Some comments were made about the first reading, "Changes Proposed", mostly by reviewers with interests in media and social studies. The 57% who did not think the reading should definitely be kept thought it was "difficult", "heavy" and/or "complex". Although several who opted for keeping the reading thought it was "excellent", one reviewer wondered if the information would be dated before the book is marketed. There were few comments about the least liked reading, "Carnegie II: A New Blueprint for Tomorrow's System". It was judged "complicated" and "technical"; a suggestion was made that a "synopsis in the text" would be adequate.

The worksheets for Unit 2 were highly regarded; at least four out of five reviewers said each one should be left unchanged. However, one social studies teacher made a thought-provoking comment about the relationship of the worksheets to the unit's curriculum goals:

> ". . . Do you have students participate (worksheets 2/2 and 2/3) in the same activities which your readings (Friendly and others) condemn? Perhaps you are training students to be TV programmers without giving them a chance to devise an alternative programming system than the one currently used."

## Table 11

### Summary of Responses
### to Questions on Unit 2: The Television Industry
### (1=Strongly Disagree-SD, 5=Strongly Agree-SA)

| Question | Mean Rating | Percent Marking | | | | | |
|---|---|---|---|---|---|---|---|
| | | SD | D | U | A | SA | NR/NA |
| 94. The introductory quotation in this unit would capture the interest of most students. | 3.7 | 0 | 23 | 6 | 46 | 26 | 0 |
| 95. The introductory quotation could be expected to form the basis of a meaningful group discussion. | 4.0 | 0 | 14 | 9 | 40 | 37 | 0 |
| 96. The text in this unit is relevant to the curriculum goals for student learning. | 4.2 | 3 | 3 | 3 | 51 | 40 | 0 |
| 97. The text is relevant to the development of critical TV viewing skills. | 4.2 | 3 | 3 | 9 | 40 | 46 | 0 |
| 98. The text of this unit is interesting to students. | 3.9 | 0 | 9 | 14 | 57 | 20 | 0 |
| 99. The reading level of this unit is appropriate for most students. | 3.3 | 6 | 20 | 23 | 43 | 9 | 0 |
| 100. The text is clear and well-written. | 3.9 | 3 | 14 | 6 | 49 | 29 | 0 |
| 101. Graphics and other visuals are effectively used in this unit. | 3.4 | 0 | 11 | 20 | 20 | 9 | 40 |

## Table 12

### Summary of Responses to Questions on Materials in Unit 2: The Television Industry

| Material | Mean Rating | Percent Marking | | | |
|---|---|---|---|---|---|
| **Class Activities:** | | Keep As Is=1 | Revise=2 | Omit=3 | No Response |
| 102. Independent or Affiliate? | 1.9 | 37 | 37 | 26 | 0 |
| 103. In the "Public Interest" | 1.5 | 57 | 40 | 3 | 0 |
| 104. A Fourth Network? | 1.7 | 51 | 31 | 17 | 0 |
| 105. Two Tuesdays in February | 1.2 | 83 | 14 | 3 | 0 |
| 106. 18-49 | 1.4 | 66 | 29 | 6 | 0 |
| 107. Outprogram the Experts! | 1.3 | 71 | 23 | 6 | 0 |
| **Readings:** | | Keep for Sure=1 | Probably Keep=2 | Omit=3 | No Response |
| 108. Changes Proposed | 1.8 | 43 | 31 | 26 | 0 |
| 109. Carnegie II. A New Blueprint for Tomorrow's System | 1.8 | 37 | 46 | 17 | 0 |
| 110. Everything You've Always Wanted to Know About TV Ratings (But Were Maybe Too Skeptical to Ask) | 1.2 | 83 | 17 | 0 | 0 |
| 111. "In The Service of The Audience" | 1.3 | 74 | 20 | 6 | 0 |
| 112. Talking Wallpaper? | 1.2 | 77 | 17 | 3 | 3 |
| **Worksheets:** | | Keep As Is=1 | Revise=2 | Omit=3 | No Response |
| 113. 2/1 The Ratings Game | 1.2 | 83 | 11 | 6 | 0 |
| 114. 2/2 The Prime Time Game | 1.2 | 80 | 17 | 3 | 0 |
| 115. 2/3 Complete The Schedule | 1.1 | 89 | 9 | 3 | 0 |

Unit 3: Programs and Production. As can be seen in Table 13, almost all of the reviewers thought that "Programs and Production" was well-written (86%); interesting to students (89%); and relevant to critical TV viewing skills (85%) and to the curriculum goals for student learning (89%). About three-fourths felt that the graphics and visuals were used effectively and about two-thirds agreed with the three statements on the introductory quotation and the reading level. It should be noted that although there are a number of technical words in Unit 3 which several reviewers thought should be defined, the reading level as a whole was judged appropriate by 20% more reviewers than was the first unit.

Despite the overall positive ratings of the general statements about Unit 3, a number of activities, readings, and worksheets are candidates for revision or omission, as can be seen in Table 14. The first activity, "Warning", was one of the least liked in the textbook; only 49% recommended keeping it as is and nearly as many recommended omission (46%). The comment of a non-teaching media specialist illustrates the reactions of several reviewers to the language arts component of this unit:

> "I do not understand how this activity will move students towards learning goals. . . I really question the inclusion of this whole section on drama, and it is reworked so much in secondary English classes. Perhaps this could be reduced and zero in on what is uniquely TV."

Nearly half (45%) the reviewers did not like the second activity, "Conflict" either. Several suggested that this writing assignment be clarified and/or shortened. Others questioned whether the "Lassie"-based activities would be of interest to high school students. The reservations about the Lassie materials are also manifested in the ratings given "Lassie: The First

25 Shots" (49% recommended possible omission) and "Jeff's Leap" (51% say omit).

A third comment frequently made about this unit is that it presents a great deal of technical information. Some reviewers said it is excessive, not essential, and hard to remember. Others merely noted specific instances where the information might be better conveyed. Still others liked the technical focus of the unit. One representative media teacher wrote: "Students are enamoured with production techniques. . . I wish more time could be spent in this unit." Finally, one attentive reviewer counted the number of pages of reading and of activities for each of the units, and noted that Unit 3 is quite long compared to the others. Possibly the unit should be reworked to provide more flexibility in meeting the need of various student groups. Some activities and readings could be made optional, or the unit might be separated into two shorter, better-focused units. Volume III provides numerous suggestions for improving the class assignments.

### Table 13

### Summary of Responses to Questions on Unit 3: Programs and Production (1=Strongly Disagree-SD, 5=Strongly Agree-SA)

| Question | Mean Rating | Percent Marking | | | | | |
|---|---|---|---|---|---|---|---|
| | | SD | D | U | A | SA | NR/NA |
| 117. The introductory quotation in this unit would capture the interest of most students. | 3.6 | 3 | 20 | 11 | 43 | 23 | 0 |
| 118. The introductory quotation could be expected to form the basis of a meaningful group discussion. | 3.6 | 3 | 20 | 11 | 43 | 23 | 0 |
| 119. The text in this unit is relevant to the curriculum goals for student learning. | 4.3 | 0 | 6 | 6 | 43 | 46 | 0 |
| 120. The text is relevant to the development of critical TV viewing skills. | 4.3 | 0 | 6 | 9 | 31 | 54 | 0 |
| 121. The text of this unit is interesting to students. | 4.3 | 0 | 9 | 3 | 40 | 49 | 0 |
| 122. The reading level of this unit is appropriate for most students. | 3.6 | 6 | 11 | 20 | 43 | 20 | 0 |
| 123. The text is clear and well-written. | 4.2 | 0 | 6 | 9 | 49 | 37 | 0 |
| 124. Graphics and other visuals are effectively used in this unit. | 4.0 | 3 | 3 | 11 | 51 | 23 | 9 |

## Table 14

### Summary of Responses
### to Questions on Materials in Unit 3: Programs and Production

| Material | Mean Rating | Percent Marking | | | |
|---|---|---|---|---|---|
| **Class Activities:** | | Keep As Is=1 | Revise=2 | Omit=3 | No Response |
| 125. Warning! | 2.0 | 49 | 6 | 46 | 0 |
| 126. Conflict | 1.6 | 54 | 31 | 14 | 0 |
| 127. For Our Ears Only | 1.2 | 83 | 11 | 6 | 0 |
| 128. Playing With Exposition Dialogue | 1.3 | 69 | 29 | 3 | 0 |
| 129. Solving Problems: In Life, In Television | 1.2 | 80 | 17 | 3 | 0 |
| 130. Films or Video? | 1.5 | 71 | 11 | 17 | 0 |
| 131. Video or Film? | 1.3 | 83 | 3 | 14 | 0 |
| 132. Two Budgets | 1.8 | 51 | 20 | 29 | 0 |
| 133. Who Does What | 1.4 | 77 | 6 | 17 | 0 |
| 134. Lighting and Mood | 1.4 | 60 | 37 | 3 | 0 |
| 135. Criticizing Television Production | 1.5 | 54 | 40 | 3 | 3 |
| **Readings:** | | Keep for Sure=1 | Probably Keep=2 | Omit=3 | No Response |
| 136. "John-Boy Walton: Long Term Character Growth on Television" | 1.3 | 71 | 26 | 3 | 0 |
| 137. "Family: Making It Work" | 1.4 | 71 | 20 | 9 | 0 |
| 138. Characterization in Star Trek | 1.4 | 69 | 26 | 6 | 0 |
| 139. ABC's Quarter-Million-Dollar Man Performs Heroics Too | 1.4 | 74 | 14 | 11 | 0 |

Table 14 (Continued)

| Material | Mean Rating | Percent Marking | | | |
|---|---|---|---|---|---|
| **Readings** (Cont'd) | | Keep As Is=1 | Revise=2 | Omit=3 | No Response |
| 140. A Day In The Life Of A Producer | 1.3 | 77 | 17 | 6 | 0 |
| 141. The Camera Operator | 1.6 | 57 | 29 | 14 | 0 |
| 142. TV: 'Caesar' Tailored To Small Screen | 1.7 | 51 | 29 | 20 | 0 |
| 143. Editing for Rhythm | 1.3 | 77 | 14 | 9 | 0 |
| 144. Lighting: Making Three Dimensions Out of Two | 1.5 | 60 | 26 | 14 | 0 |
| 145. Jay Sandrich, "The Best There Is" | 1.6 | 57 | 26 | 17 | 0 |
| 146. Production Of A Daytime Serial | 1.4 | 69 | 26 | 6 | 0 |
| 147. Lassie: The First 25 Shots | 1.7 | 49 | 29 | 20 | 3 |
| **Worksheets**: | | Keep As Is=1 | Revise=2 | Omit=3 | No Response |
| 148. 3/1 Plotting "Gifts" | 1.3 | 80 | 14 | 6 | 0 |
| 149. 3/2 Lassie: "The Challenge" | 1.3 | 77 | 11 | 9 | 3 |
| 150. 3/3 Jeff's Leap | 2.2 | 34 | 11 | 51 | 3 |
| 151. 3/4 30 Minutes | 1.2 | 80 | 11 | 6 | 3 |
| 152. 3/5 The Soaps | 1.3 | 80 | 9 | 11 | 0 |
| 153. 3/6 Good Times! | 1.3 | 71 | 20 | 6 | 3 |
| 154. 3/7 Life-Script vs. TV-Script | 1.1 | 91 | 6 | 3 | 0 |
| 155. 3/8 How The Camera Sees | 1.4 | 63 | 17 | 14 | 6 |

Interim Unit: #419 California Street. Reviewers were not asked general questions about the interim unit because it consists of worksheets only. As a set, the worksheets were rated highly (see Table 15). About 80% said all five should be kept as they are. At least three teachers thought the unit should be optional, i.e., to be used with able classes only. A reviewer from a high-minority enrollment school in the Northeast made one of several comments about the "stereotype of (a) midwest farm family that is both inaccurate or (sic) uninteresting for a real life drama". Additional comments and recommendations for editorial changes are made in Volume III of this report.

## Table 15

### Summary of Responses to Questions on Materials in Interim Unit: #419 California Street

| Material | Mean Rating | Percent Marking | | | |
|---|---|---|---|---|---|
| | | Keep As Is=1 | Revise=2 | Omit=3 | No Response |
| **Worksheets:** | | | | | |
| 157. 419/1 Introduction to Characters | 1.2 | 83 | 14 | 3 | 0 |
| 158. 419/2 Developing Characters | 1.3 | 77 | 20 | 3 | 0 |
| 159. 419/3 Plot Development For A Television Drama | 1.2 | 80 | 17 | 3 | 0 |
| 160. 419/4 Script Development For A Television Drama | 1.2 | 80 | 17 | 3 | 0 |
| 161. 419/5 The Performance--Television Drama | 1.2 | 80 | 17 | 3 | 0 |

## Unit 4: Selling

As can be seen in Table 16, Unit 4 was rated quite highly by reviewers. Nearly all reviewers thought both the introductory quote (97%) and the text (95%) would be interesting to students. Just as many thought the text is relevant to the curriculum goals for student learning (97%) and to the development of critical TV viewing skills (95%). At least three-fourths also judged the text to be clear and well-written (83%), the reading level appropriate (80%), and the introductory quote useful as the basis of a group discussion (74%).

Only one activity, "Spotting the Fallacy", was thought to be a candidate for revision or omission by half the respondents (see Table 17). Most of the comments about this activity reflect underlying reviewer enthusiasm for this section; a number of suggestions for improving it can be found in Volume III.

The generally positive comments about Unit 4 are best reflected by two language arts teachers. One said, "This unit is superb, and, in the end, is what this curriculum is all about. The purpose of television is to SELL." The other commented, "The brevity of Unit 4 seems disproportionate. For so much potential, I was disappointed in the unit--despite its being a good one." Unit 4 is a strong one, requiring fairly minor revisions. However, a number of "missing" items and strategies suggested by reviewers might be incorporated into the unit. These include: 1) "an examination of the relationship between human wants and needs;" 2) consideration of "political commercials with the same vocabulary as product-oriented commercials;" and 3) encouraging actual production with video equipment.

## Table 16

### Summary of Responses
### to Questions on Unit 4: Selling
### (1=Strongly Disagree-SD, 5=Strongly Agree-SA)

| Question | Mean Rating | Percent Marking | | | | | |
|---|---|---|---|---|---|---|---|
| | | SD | D | U | A | SA | NR/NA |
| 163. The introductory quotation in this unit would capture the interest of most students. | 4.5 | 0 | 3 | 0 | 43 | 54 | 0 |
| 164. The introductory quotation could be expected to form the basis of a meaningful group discussion. | 4.0 | 3 | 3 | 20 | 37 | 37 | 0 |
| 165. The text in this unit is relevant to the curriculum goals for student learning. | 4.3 | 0 | 3 | 0 | 60 | 37 | 0 |
| 166. The text is relevant to the development of critical TV viewing skills. | 4.3 | 0 | 6 | 0 | 49 | 46 | 0 |
| 167. The text of this unit is interesting to students. | 4.2 | 0 | 0 | 6 | 66 | 29 | 0 |
| 168. The reading level of this unit is appropriate for most students. | 3.8 | 6 | 9 | 6 | 63 | 17 | 0 |
| 169. The text is clear and well-written. | 4.0 | 0 | 9 | 9 | 60 | 23 | 0 |
| 170. Graphics and other visuals are effectively used in this unit. | 3.5 | 0 | 6 | 14 | 9 | 9 | 63 |

## Table 17

### Summary of Responses to Questions on Materials in Unit 4: Selling

| Material | Mean Rating | Percent Marking | | | |
|---|---|---|---|---|---|
| **Class Activities:** | | Keep As Is=1 | Revise=2 | Omit=3 | No Response |
| 171. The Language of Selling | 1.1 | 83 | 14 | 0 | 3 |
| 172. Positioning | 1.4 | 66 | 29 | 3 | 3 |
| 173. Spotting the Fallacy | 1.5 | 51 | 40 | 6 | 3 |
| 174. Visual Mockery? | 1.5 | 60 | 26 | 11 | 3 |
| 175. Political Persuasion | 1.3 | 71 | 20 | 6 | 3 |
| **Readings:** | | Keep for Sure=1 | Probably Keep=2 | Omit=3 | No Response |
| 176. Overdirected | 1.3 | 74 | 23 | 3 | 0 |
| 177. 'Subtle' Commercial Messages Examined | 1.4 | 69 | 17 | 11 | 3 |
| 178. A Word About Commercials | 1.3 | 77 | 17 | 6 | 0 |
| 179. How the Commercial Happens | 1.3 | 71 | 23 | 6 | 0 |
| 180. "Posing for the TV Eye" | 1.3 | 83 | 9 | 9 | 0 |
| 181. Notes re Nixon for President Advertising in the Primary Campaigns | 1.3 | 71 | 20 | 6 | 3 |
| **Worksheets:** | | Keep As Is=1 | Revise=2 | Omit=3 | No Response |
| 182. 4/1 Commercials: Count the Shots | 1.2 | 83 | 14 | 3 | 0 |
| 183. 4/2 Subtle and Obvious Messages | 1.2 | 80 | 20 | 0 | 0 |
| 184. 4/3 Commercials: The Pitch | 1.2 | 77 | 23 | 0 | 0 |
| 185. 4/4 Fill in the Video | 1.4 | 69 | 23 | 9 | 0 |
| 186. 4/5 Write Your Own Commercial | 1.2 | 83 | 17 | 0 | 0 |

Unit 5: That's the Way It Is? The responses to general statements about Unit 5 (see Table 18) and comments in the text (see Volume III) suggest that reviewers saw this unit as important, but also difficult, and perhaps not as inherently interesting to students as "Selling". Reviewers overwhelmingly agreed that the unit is relevant to the curriculum goals for student learning (92%) and to the development of critical TV viewing skills (94%). Fewer thought the introductory quotation (74%) and the text (68%) would be interesting to students. Only half (49%) thought the reading level was appropriate for most students. A language arts teacher, reflecting several reviewers' reservations about the unit, wrote, "this is going to be a tough unit to teach. Getting kids interested in the news. . . David Brinkley? I don't know. I write from the gut here."

As can be seen in Table 19, one activity and three readings in the unit were thought to be weak by about half the reviewers. Language arts, media, and social studies teachers all commented on the need for "formalized" instructions for "Television versus Print News" and on the perhaps erroneous assumption underlying this activity that "kids know alot about newspapers". Reviewers agreed that the activity should be revised (43%) rather than omitted (6%).

Of the forty percent who advised revising "A 'Fickle Affront to the First Amendment?'" only one gave a reason: it "has perhaps more detail than the students need and may seem a little dull." Those who wanted the article omitted suggested "incorporating salient points in the text" or having the teacher "'outline' the facts on the blackboard and 'talk' the (First Amendment) to the kids". Clearly, the problem seems to lie in the way the information is presented rather than in the inclusion of the topic. The 46% who found fault with "The Prime Time President" on the otherhand had several different reservations. Two media-oriented reviewers thought the reasoning "might be over the heads of many students" and the subject might "date the guide". A language arts teacher thought the "political bias might be appropriate for study in a social studies class but seems too controversial or distracting for a media class".

Finally, although 46% of the reviewers suggest definitely keeping "Local Stations: Cross-Ownership with News Publications", only one comment was made about its weaknesses. A social studies teacher noted that it deals with "a pretty subtle concept--students may need more guidelines in getting this".

## Table 18

### Summary of Responses
### to Questions on Unit 5: That's the Way It Is?
(1=Strongly Disagree-SD, 5=Strongly Agree-SA)

| Question | Mean Rating | Percent Marking | | | | | |
|---|---|---|---|---|---|---|---|
| | | SD | D | U | A | SA | NR/NA |
| 188. The introductory quotation in this unit would capture the interest of most students. | 4.0 | 3 | 3 | 20 | 40 | 34 | 0 |
| 189. The introductory quotation could be expected to form the basis of a meaningful group discussion. | 4.1 | 0 | 9 | 9 | 43 | 40 | 0 |
| 190. The text in this unit is relevant to the curriculum goals for student learning. | 4.4 | 0 | 3 | 3 | 49 | 43 | 3 |
| 191. The text is relevant to the development of critical TV viewing skills. | 4.5 | 0 | 0 | 3 | 43 | 51 | 3 |
| 192. The text of this unit is interesting to students. | 3.8 | 0 | 6 | 23 | 57 | 11 | 3 |
| 193. The reading level of this unit is appropriate for most students. | 3.3 | 6 | 20 | 23 | 40 | 9 | 3 |
| 194. The text is clear and well-written. | 4.0 | 0 | 6 | 11 | 57 | 23 | 3 |
| 195. Graphics and other visuals are effectively used in this unit. | 3.3 | 0 | 9 | 11 | 9 | 6 | 66 |

## Table 19

### Summary of Responses to Questions on Materials in Unit 5: That's the Way It Is?

| Material | Mean Rating | Percent Marking | | | |
|---|---|---|---|---|---|
| Class Activities: | | Keep As Is=1 | Revise=2 | Omit=3 | No Response |
| 196. "The News" February 8, 1979 | 1.2 | 80 | 17 | 3 | 0 |
| 197. Television versus Print News | 1.5 | 51 | 43 | 6 | 0 |
| 198. ENG Reporting | 1.2 | 80 | 17 | 3 | 0 |
| Readings: | | Keep for Sure=1 | Probably Keep=2 | Omit=3 | No Response |
| 199. Making The CBS Evening News | 1.2 | 80 | 17 | 3 | 0 |
| 200. Split-Second Decision | 1.3 | 77 | 20 | 3 | 0 |
| 201. A "Fickle Affront to the First Amendment?" | 1.7 | 46 | 40 | 14 | 0 |
| 202. Local News: We Live and Die By The Ratings | 1.3 | 74 | 26 | 0 | 0 |
| 203. "President Kennedy Was Shot In Dallas, Texas, Today." | 1.1 | 91 | 9 | 0 | 0 |
| 204. CBS News Guidelines: Coverage of Terrorists | 1.4 | 66 | 26 | 9 | 0 |
| 205. The Prime-Time President | 1.7 | 54 | 23 | 23 | 0 |

Table 19 (Continued).

| Material | Mean Rating | Percent Marking | | | |
|---|---|---|---|---|---|
| | | Keep for Sure=1 | Probably Keep=2 | Omit=3 | No Response |
| **Readings** (cont'd) | | | | | |
| 206. Murrow vs. McCarthy | 1.5 | 60 | 34 | 6 | 0 |
| 207. Harvest of Shame | 1.2 | 86 | 11 | 3 | 0 |
| 208. Migrant | 1.2 | 83 | 11 | 6 | 0 |
| 209. The Tunnel: An Unusual Expense Account | 1.5 | 63 | 29 | 9 | 0 |
| 210. When People Do Things in Dark Corners, 60 Minutes Turns the Light On | 1.4 | 71 | 20 | 9 | 0 |
| 211. Local Stations: Cross-Ownership with News Publications | 1.7 | 46 | 34 | 20 | 0 |
| **Worksheets**: | | Keep As Is=1 | Revise=2 | Omit=3 | No Response |
| 212. 5/1 News Questionnaire | 1.2 | 86 | 11 | 3 | 0 |
| 213. 5/2 Choose Your News | 1.3 | 77 | 17 | 6 | 0 |
| 214. 5/3 Comparing Network Newscasts | 1.3 | 77 | 17 | 6 | 0 |
| 215. 5/4 Local News Log: A Fair Performance? | 1.2 | 83 | 17 | 0 | 0 |
| 216. 5/5 The School Eyewitness News: Agenda | 1.2 | 83 | 14 | 3 | 0 |

Unit 6: The Television Environment. Reviewers continued to judge the textbook favorably overall. Table 20 shows that almost all rated the introductory quotation and relevance of the text highly. Nearly as many thought the text would be interesting to students (83%) and that it was well-written (77%). One teacher, who rated the unit highly, noted that it has good short reading selections and that "short readings are much more interesting and captivating for high school students". Sixty-eight percent found the reading level appropriate. And, although a number of specific suggestions were made for improving the many graphs in this unit, fifty-five percent agreed that, in general, they were effectively used.

The unit also contains the one reading which all reviewers thought should be kept for certain, "A Question of Principle". However, one reviewer noted that the reading is now dated.

One activity and two readings in Unit 6 received fairly low ratings (see Table 21). The comments of the reviewers who thought "Pigeonholing" should be revised or omitted, reflect mostly the reviewers' general growing impatience with the curriculum's writing assignments. A language arts teacher commented: "Another written assignment. Is the teacher reading for content only--or for spelling, etc.? Teacher time should be considered."

Reactions to "Excerpt from 'Soap' #46" and "The Great Homogenizing Machine", on the other hand, reflect specific concerns. Only half the reviewers thought the "Soap" excerpt should be retained. Three reviewers who commented on it disagreed with one another: one from the South found it too controversial; another thought it was fine, but "didn't add much to what's been presented well already"; a third thought it was "hopelessly long and dull". The same

Southern reviewer and one teacher from the Midwest thought "The Great Homogenizing Machine" should also be omitted because of its subject matter. One wrote: "This reading should be included, yet may hamper national distribution. The curriculum is too important to let a couple of readings destroy its use in areas most victimized by TV and its support system." Perhaps they reflected a widely held reservation about the reading; fifty-seven percent of the respondents thought the reading should be revised or omitted. Unfortunately, by the time they reached this unit of the textbook, reviewers were making fewer comments to explain their ratings.

## Table 20

### Summary of Responses to Questions on Unit 6: The Television Environment (1=Strongly Disagree-SD, 5=Strongly Agree-SA)

| Question | Mean Rating | Percent Marking | | | | | |
|---|---|---|---|---|---|---|---|
| | | SD | D | U | A | SA | NR/NA |
| 218. The introductory quotation in this unit would capture the interest of most students. | 4.3 | 0 | 6 | 6 | 43 | 46 | 0 |
| 219. The introductory quotation could be expected to form the basis of a meaningful group discussion. | 4.3 | 0 | 3 | 9 | 43 | 46 | 0 |
| 220. The text in this unit is relevant to the curriculum goals for student learning. | 4.5 | 3 | 0 | 6 | 29 | 63 | 0 |
| 221. The text is relevant to the development of critical TV viewing skills. | 4.5 | 3 | 0 | 6 | 29 | 63 | 0 |
| 222. The text of this unit is interesting to students. | 4.2 | 0 | 6 | 11 | 37 | 46 | 0 |
| 223. The reading level of this unit is appropriate for most students. | 3.7 | 3 | 14 | 14 | 51 | 17 | 0 |
| 224. The text is clear and well-written. | 3.8 | 6 | 9 | 9 | 51 | 26 | 0 |
| 225. Graphics and other visuals are effectively used in this unit. | 3.7 | 0 | 23 | 14 | 26 | 29 | 9 |

## Table 21

### Summary of Responses to Questions on Materials in Unit 6: The Television Environment

| Material | Mean Rating | Percent Marking | | | |
|---|---|---|---|---|---|
| **Class Activities:** | | Keep As Is=1 | Revise=2 | Omit=3 | No Response |
| 226. Chances are . . . | 1.2 | 83 | 14 | 3 | 0 |
| 227. Surprises for the Hermit? | 1.3 | 66 | 31 | 0 | 3 |
| 228. Drawing Conclusions | 1.3 | 66 | 31 | 0 | 3 |
| 229. Funny, Isn't It? | 1.2 | 77 | 17 | 3 | 3 |
| 230. Pictures of Youth | 1.5 | 63 | 20 | 14 | 3 |
| 231. The Medium's Messages | 1.2 | 77 | 17 | 3 | 3 |
| 232. "Pigeonholing" | 1.6 | 54 | 34 | 11 | 0 |
| 233. Portraits of Violence | 1.3 | 74 | 23 | 3 | 0 |
| **Readings:** | | Keep for Sure=1 | Probably Keep=2 | Omit=3 | No Response |
| 234. Casting for TV Parts: The Anatomy of Social Typing | 1.4 | 69 | 20 | 11 | 0 |
| 235. A Question of Principle | 1.0 | 100 | 0 | 0 | 0 |
| 236. Television, Violence, and the Public Interest | 1.3 | 74 | 17 | 9 | 0 |
| 237. TV Dulls Marriage | 1.5 | 60 | 29 | 11 | 0 |
| 238. Women's Real Roles Don't Show Up On TV | 1.3 | 74 | 17 | 9 | 0 |
| 239. "Too Much Happiness Is Boring" | 1.3 | 80 | 14 | 6 | 0 |

Table 21 (Continued)

| Material | Mean Rating | Percent Marking | | | |
|---|---|---|---|---|---|
| **Readings** (cont'd) | | Keep for Sure=1 | Probably Keep=2 | Omit=3 | No Response |
| 240. "Chewing Gum" or "A Course You've Chosen to Eat"? | 1.5 | 66 | 23 | 11 | 0 |
| 241. Excerpt from "Soap" #46 | 1.8 | 49 | 23 | 29 | 0 |
| 242. The Great Homogenizing Machine | 1.8 | 43 | 29 | 26 | 3 |
| 243. Buenas Noches, Frito Bandito . . . | 1.2 | 83 | 14 | 3 | 0 |
| **Worksheets**: | | Keep As Is=1 | Revise=2 | Omit=3 | No Response |
| 244. 6/1 The TV Hermit's Choices For The Typical American Person | 1.2 | 86 | 9 | 6 | 0 |
| 245. 6/2 Who's On TV | 1.2 | 83 | 17 | 0 | 0 |
| 246. 6/3 Beautiful People | 1.2 | 83 | 17 | 0 | 0 |
| 247. 6/4 The Cardboard Cutout Character | 1.4 | 66 | 29 | 6 | 0 |
| 248. 6/5 Solving Problems With Force On Television | 1.3 | 80 | 14 | 6 | 0 |
| 249. 6/6 Interview Your Family | 1.3 | 74 | 17 | 9 | 0 |
| 250. 6/7 Stereotypes | 1.3 | 71 | 26 | 3 | 0 |
| 251. 6/8 Television Viewing Questionnaire | 1.1 | 89 | 11 | 0 | 0 |

Unit 7: A Saving Radiance. As seen in Table 22, although eighty percent of the reviewers thought the text of this unit was well written and relevant to the curriculum goals, only sixty-two percent agreed that the text was relevant to the development of critical TV viewing skills. Roughly sixty to seventy percent of the respondents agreed with all the other items except the one on graphics, which most reviewers found not applicable to this unit.

One reading, "Satellite Spurs Growth of Cable TV", seems a possible candidate for revision; only half advised keeping it (see Table 23). However, reviewers made no explanatory comments about this reading in particular.

From the few comments made about this unit, it is difficult to assess its quality and appeal. However, two comments made by social studies teachers might assist in revising the unit. One notes that: "The worksheets and activities provide a good review of the student's critical viewing skills, while the text and readings focus on future developments in TV. The two orientations do not match." The other commented that: "The ending seems abrupt. Is there some way that the student can project more of the concepts that have been eveloped into their future?"

## Table 22

### Summary of Responses to Questions on Unit 7: A Saving Radiance (1=Strongly Disagree-SD, 5=Strongly Agree-SA)

| Question | Mean Rating | Percent Marking | | | | | |
|---|---|---|---|---|---|---|---|
| | | SD | D | U | A | SA | NR/NA |
| 253. The introductory quotation in this unit would capture the interest of most students. | 3.7 | 3 | 14 | 26 | 29 | 29 | 0 |
| 254. The introductory quotation could be expected to form the basis of a meaningful group discussion. | 3.8 | 0 | 17 | 17 | 31 | 34 | 0 |
| 255. The text in this unit is relevant to the curriculum goals for student learning. | 4.0 | 3 | 6 | 9 | 51 | 29 | 3 |
| 256. The text is relevant to the development of critical TV viewing skills. | 3.8 | 3 | 11 | 20 | 31 | 31 | 3 |
| 257. The text of this unit is interesting to students. | 3.8 | 3 | 6 | 20 | 46 | 23 | 3 |
| 258. The reading level of this unit is appropriate for most students. | 3.5 | 6 | 11 | 14 | 57 | 6 | 6 |
| 259. The text is clear and well-written. | 4.0 | 0 | 6 | 9 | 63 | 17 | 6 |
| 260. Graphics and other visuals are effectively used in this unit. | 3.6 | 0 | 6 | 9 | 3 | 9 | 74 |

## Table 23

### Summary of Responses
### to Questions on Materials in Unit 7: A Saving Radiance

| Material | Mean Rating | Percent Marking | | | |
|---|---|---|---|---|---|
| **Class Activities**: | | Keep As Is=1 | Revise=2 | Omit=3 | No Response |
| 261. Parenting with Television | 1.2 | 80 | 17 | 3 | 0 |
| **Readings**: | | Keep for Sure=1 | Probably Keep=2 | Omit=3 | No Response |
| 262. "Wired City, U.S.A.: The Charms and Dangers of Two-Way TV" | 1.3 | 77 | 20 | 3 | 0 |
| 263. Satellite Spurs Growth of Cable TV | 1.6 | 51 | 37 | 11 | 0 |
| 264. Bye-Bye, Nightly News | 1.3 | 71 | 23 | 6 | 0 |
| 265. A New Age of Cultural Programming on TV | 1.4 | 71 | 20 | 9 | 0 |
| **Worksheets**: | | Keep As Is=1 | Revise=2 | Omit=3 | No Response |
| 266. 7/1 Favorite Programs | 1.3 | 80 | 11 | 9 | 0 |
| 267. 7/2 Non-Prime Time Viewing Log | 1.2 | 89 | 6 | 6 | 0 |
| 268. 7/3 Evening Television Viewing Log | 1.2 | 89 | 6 | 6 | 0 |
| 269. 7/4 Why I Watch TV | 1.1 | 86 | 14 | 0 | 0 |
| 270. 7/5 Class Evening Viewing By Days Of Week | 1.2 | 89 | 3 | 9 | 0 |
| 271. 7/6 Class Totals From "Why I Watch TV" | 1.2 | 83 | 11 | 6 | 0 |
| 272. 7/7 The TV Know-It-All | 1.1 | 86 | 6 | 6 | 3 |
| 273. 7/8 The Critical Television Viewer: What It Takes | 1.2 | 83 | 6 | 9 | 3 |

Summary of Student Textbook. After reviewing the entire textbook, nearly every reader could point out both strong points and weak points in the text as a whole. Broadly generalizing, the problems are largely with the presentation of the information in the textbook, and the strengths are in the superior quality of the content. Most of the positive and negative comments reiterate and expand upon reactions to specific portions of the textbook as written; a few touch upon topics and approaches not explored in the textbook as it now stands.

Mean ratings for the general statements about each unit can be compared using Table 24. Reviewers basically agreed with all the positive statements about all seven units. However, the concern they had about the appropriateness of the reading level of the textbook is reflected in the fact that it is consistently rated lower than the other statements. Reviewers consistently felt that all units are relevant to the curriculum goals for student learning and to the development of critical TV viewing skills.

After responding to general statements about each unit and rating unit components, reviewers were asked to make an overall judgment about the quality of the entire unit. Response options ranged from "poor" to "excellent". As can be seen in Table 25, all units were rated somewhere between the high ends of "good" (Unit 5) and "very good" (Unit 7). The actual range was 5.9 to 6.9. The curriculum as a whole was rated "very good" (6.6) also.

Tables 26 through 29 present the same information broken down by sex, ethnicity, region of the country, and curriculum specifically. The differences in means are minor, and comparisons made of the cumulative adjusted frequencies of different subgroups of reviewers using the Kolmogorov-Smirnov Test revealed no significant differences in the patterns of response at the .10 level of significance.

Several concerns and suggestions for improvement of the Student Textbook were expressed repeatedly. They are listed below along with illustrative quotes.

- The reading level may be too high.

  "The reading level is too high for 'heavy user' students."

  "Some of the articles are confusing for high-school students. I'm afraid they might get discouraged and give up altogether."

  "I think there is a gap between the worksheets and some of the readings in terms of some kid's abilities. Perhaps include more readings which will be more accessible. . . . Everyone should enjoy the worksheets."

- The format needs improvement.

  "The format is confusing."

  "The format should be clearly identifiable readings; text and activities numbered, underlined and clear as to headings and subheadings."

- Visual materials and other supplementary resources should be used generously.

  "More visuals such as the Lassie series. Illustration seems to go with the TV idea."

  "More informal/visually-based material could be included to appeal to younger and less able students (parodies, cartoons, popular magazine articles, polls, etc.)"

  "Associated teaching aids would enhance textbook content--filmstrips, recording of 'Conversations', video clips of shows mentioned, posters, photographs and wall charts of equipment, production schedules, etc. Research reports w/data."

- More assistance should be given the student in the use of the textbook.

  "The graphs need better explanations."

  "Add a glossary of terms and other helps for those with reading problems."

> "(Give) fuller explanations of the activities, especially (for) the more demanding writing exercises."

- The text and readings should be better integrated.

> "Avoid overlap between text material and the readings."
>
> "(Improve the) coordination between the text and the selected readings. The jumping back and forth is confusing."
>
> "Readings should be incorporated in the units to fit the text. . . . Each reading and assignment should be numbered and titled."

- The assignments based on the textbook should be improved and diversified.

> "(Include) more carefully designed writing assignments."
>
> "There is a lot of reading with very little student accountability. The readings should be discussed based on key questions given for homework."
>
> "De-emphasize the text per se and develop questions at many levels of thinking to stimulate greater thought and understanding. . . I would rather see a greater use of the reading to develop student thinking from more literal to more analytical levels."
>
> "(Incorporate) optional videotape and in-class TV viewing activities."

- Greater flexibility in use of the textbook should be provided for by making some readings and activities optional.

> "(Include) more optional projects to accommodate all levels of students within a class."

Two other suggestions for improvement, expressed only once, and somewhat contradictorily, merit inclusion. Several were made by a teacher in language arts:

> "Views of representative teenagers (ordinary kids) should be included as well as of actual parents, representatives of 'action' groups."

> "(Include) much more about educational value of TV. A review of what BBC is like and the Open University concept. Children's programs, specials explored."

A reading teacher thought, "Each unit should draw conclusions--stated or unstated", while a teacher specializing in media wanted "more objectivity, (because) often only one side of an argument is presented." A curriculum specialist, on the other hand, found the "text neutrality . . . boring" and suggested the inclusion of "some strongly anti-TV arguments. Surely there are many to choose from."

Development and revision of a textbook such as this one necessarily involves compromises and difficult choices. A social studies teacher offered advice to help make the decisions that will indeed improve the text:

> "Keep asking the question--why do students have to know this? What will they be expected to do with all this information?"

Reviewer comments on the strong points of the textbook suggest that the quality of "all this information" is generally quite good. A number of the positive comments suggest that the textbook is basically quite interesting and well-written due to the content selected for inclusion.

o Reviewers like the readings in general.

> "Excellent readings: accurate, timely, authoritative and interesting!"
>
> "Readings include some terrific articles especially as 'social' criticism of TV; a number of the presentations--sex roles/racial roles on TV, TV viewing habits, politics and TV, are exemplary."
>
> "The readings are short and appealing."

o They often specifically note liking the interview material and format.

> "Often get a rare 'inside' picture--plus much stimulus for thought."
>
> "Conversations offer an appealing format which, with some revision, serves to involve the readers and might elicit attention to content."
>
> "The choice of personality as well as the quality of the content is excellent."

- The variety in kinds of material presented is considered a strong point.

> "Good balance of technical information, commentary and opinion in readings."

- The variety in points of view in the readings is also an asset.

> "Students often use textbooks written by one person with one point of view. This guide not only helps them be critical of TV but of the written word."

- The text was generally thought to be well-written and some reviewers thought the language level was appropriate.

> "The writing is extremely well done--clear, direct, informational."
>
> "The information is basic and clearly written."
>
> "Awareness of student reading level is apparent."

Even those reviewers who found the reading level inappropriate or who found other flaws in the text or in the format identified the following significant strengths in the textbook.

- It is very up-to-date.
- It respects the student.

> "The choice of readings assumes they are grown up. Text doesn't become preaching or patronizing."
>
> "(I like) the non-directive stance."
>
> "Attitudes and choices of viewers aren't divided."

"Student is an active participant in the study."

- Finally, and perhaps most important, it addresses issues of high interest and significance to students.

  "Much of this content will be fresh or new to the student and about a topic he is very interested in."

  "Causes student to think about the question 'to what extent do I wish to be influenced by a medium I cannot reasonably control'."

  "(The textbook) is an opening of the glass that covers the mystery of the tube. It is a lab analysis of the drug that addicts us all."

## Table 24

## Summary of Overall Unit Ratings

| Unit | Mean Rating | Percent Marking | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | Excellent | | Very Good | | Good | | Fair | | Poor | | No Response |
| | | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 | 0 | |
| Unit 1 | 6.1 | 9 | 11 | 31 | 9 | 26 | 6 | 6 | 3 | 0.0 | 0.0 | 0.0 |
| Unit 2 | 5.9 | 3 | 11 | 31 | 26 | 6 | 3 | 11 | 6 | 0.0 | 0.0 | 3 |
| Unit 3 | 6.6 | 9 | 34 | 14 | 20 | 9 | 6 | 6 | 3 | 0.0 | 0.0 | 3 |
| Interim Unit | 6.8 | 11 | 34 | 14 | 14 | 11 | 6 | 3 | 3 | 0.0 | 0.0 | 3 |
| Unit 4 | 6.9 | 20 | 17 | 20 | 20 | 14 | 3 | 3 | 0.0 | 0.0 | 0.0 | 3 |
| Unit 5 | 6.8 | 11 | 23 | 34 | 14 | 3 | 9 | 6 | 0.0 | 0.0 | 0.0 | 0.0 |
| Unit 6 | 6.6 | 20 | 23 | 23 | 9 | 11 | 6 | 6 | 3 | 0.0 | 0.0 | 0.0 |
| Unit 7 | 6.2 | 9 | 14 | 26 | 17 | 20 | 6 | 6 | 3 | 0.0 | 0.0 | 0.0 |
| Overall Rating | 6.6 | 6 | 23 | 34 | 17 | 9 | 3 | 9 | 0.0 | 0.0 | 0.0 | 0.0 |

Table 25

Summary of Mean Ratings of Statements About Each Unit
(1=Strongly Disagree, 5=Strongly Agree)

| Statement | Unit | | | | | | |
|---|---|---|---|---|---|---|---|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| The introductory quotation in this unit would capture the interest of most students. | 3.6 | 3.7 | 3.6 | 4.5 | 4.0 | 4.3 | 3.7 |
| The introductory quotation could be expected to form the basis of a meaningful group discussion. | 3.8 | 4.0 | 3.6 | 4.0 | 4.1 | 4.3 | 3.8 |
| The text in this unit is relevant to the curriculum goals for student learning. | 4.1 | 4.2 | 4.3 | 4.3 | 4.4 | 4.5 | 4.0 |
| The text is relevant to the development of critical TV viewing skills. | 4.2 | 4.2 | 4.3 | 4.3 | 4.5 | 4.5 | 3.8 |
| The text of this unit is interesting to students. | 3.7 | 3.9 | 4.3 | 4.2 | 3.8 | 4.2 | 3.8 |
| The reading level of this unit is appropriate for most students. | 3.1 | 3.3 | 3.6 | 3.8 | 3.3 | 3.7 | 3.5 |
| The text is clear and well-written. | 3.8 | 3.9 | 4.2 | 4.0 | 4.0 | 3.8 | 4.0 |
| Graphics and other visuals are effectively used in this unit. | 3.6 | 3.4 | 4.0 | 3.5 | 3.3 | 3.7 | 3.6 |

## Table 26

## Overall Unit Rating by Sex
(N of Males=14, N of Females=21)

| Unit | Sex | Mean Rating | Percent Marking | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | Excellent | | Very Good | | Good | | Fair | | Poor | | No Response |
| | | | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 | 0 | |
| 1 | Male | 6.0 | 7 | 0 | 43 | 7 | 29 | 7 | 7 | 0 | 0 | 0 | 0 |
| | Female | 6.2 | 10 | 19 | 24 | 10 | 24 | 5 | 5 | 5 | 0 | 0 | 0 |
| 2 | Male | 6.4 | 7 | 14 | 29 | 36 | 0 | 7 | 7 | 0 | 0 | 0 | 0 |
| | Female | 5.6 | 0 | 10 | 33 | 19 | 10 | 0 | 14 | 10 | 0 | 0 | 5 |
| 3 | Male | 6.5 | 7 | 43 | 7 | 7 | 14 | 14 | 7 | 0 | 0 | 0 | 0 |
| | Female | 6.7 | 10 | 29 | 19 | 29 | 5 | 0 | 5 | 5 | 0 | 0 | 0 |
| Interim Unit | Male | 6.7 | 14 | 21 | 14 | 21 | 14 | 0 | 7 | 0 | 0 | 0 | 7 |
| | Female | 6.8 | 10 | 43 | 14 | 10 | 10 | 10 | 0 | 5 | 0 | 0 | 0 |
| 4 | Male | 7.1 | 29 | 14 | 14 | 29 | 14 | 0 | 0 | 0 | 0 | 0 | 0 |
| | Female | 6.7 | 14 | 19 | 24 | 14 | 14 | 5 | 5 | 0 | 0 | 0 | 5 |
| 5 | Male | 6.9 | 14 | 21 | 36 | 14 | 0 | 7 | 7 | 0 | 0 | 0 | 0 |
| | Female | 6.7 | 10 | 24 | 33 | 14 | 5 | 10 | 5 | 0 | 0 | 0 | 0 |
| 6 | Male | 6.2 | 21 | 14 | 21 | 7 | 14 | 0 | 7 | 14 | 0 | 0 | 0 |
| | Female | 6.9 | 19 | 29 | 24 | 10 | 10 | 0 | 5 | 0 | 5 | 0 | 0 |
| 7 | Male | 6.3 | 7 | 7 | 29 | 29 | 21 | 7 | 0 | 0 | 0 | 0 | 0 |
| | Female | 6.1 | 10 | 19 | 24 | 10 | 19 | 5 | 10 | 5 | 0 | 0 | 0 |
| Overall Rating | Male | 6.6 | 7 | 21 | 36 | 14 | 14 | 0 | 7 | 0 | 0 | 0 | 0 |
| | Female | 6.5 | 5 | 24 | 33 | 19 | 5 | 5 | 10 | 0 | 0 | 0 | 0 |

## Table 27

### Overall Unit Rating by Minority Status
### (N of Non-Minority=22, N of Minority=11)

| Unit | Minority Status | Mean Rating | Percent Marking | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | Excellent | | Very Good | | Good | | Fair | | Poor | | No Response |
| | | | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 | 0 | |
| 1 | Non-minority | 5.9 | 9 | 0 | 41 | 9 | 23 | 5 | 9 | 5 | 0 | 0 | 0 |
| | Minority | 6.5 | 9 | 27 | 18 | 9 | 27 | 9 | 0 | 0 | 0 | 0 | 0 |
| 2 | Non-minority | 5.7 | 5 | 18 | 18 | 23 | 9 | 5 | 14 | 9 | 0 | 0 | 0 |
| | Minority | 6.3 | 0 | 0 | 55 | 27 | 0 | 0 | 9 | 0 | 0 | 0 | 9 |
| 3 | Non-minority | 6.1 | 9 | 23 | 14 | 18 | 14 | 9 | 9 | 5 | 0 | 0 | 0 |
| | Minority | 7.6 | 9 | 64 | 9 | 18 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Interim Unit | Non-minority | 6.7 | 9 | 32 | 18 | 14 | 9 | 9 | 5 | 0 | 0 | 0 | 5 |
| | Minority | 6.9 | 18 | 36 | 9 | 18 | 9 | 0 | 0 | 9 | 0 | 0 | 0 |
| 4 | Non-minority | 6.7 | 14 | 18 | 14 | 27 | 18 | 5 | 0 | 0 | 0 | 0 | 5 |
| | Minority | 7.2 | 36 | 9 | 27 | 9 | 9 | 0 | 9 | 0 | 0 | 0 | 0 |
| 5 | Non-minority | 6.6 | 9 | 18 | 41 | 14 | 0 | 14 | 5 | 0 | 0 | 0 | 0 |
| | Minority | 6.9 | 18 | 27 | 18 | 18 | 9 | 0 | 9 | 0 | 0 | 0 | 0 |
| 6 | Non-minority | 6.4 | 14 | 27 | 23 | 9 | 9 | 0 | 9 | 5 | 5 | 0 | 0 |
| | Minority | 7.0 | 27 | 18 | 27 | 9 | 9 | 0 | 0 | 9 | 0 | 0 | 0 |
| 7 | Non-minority | 6.1 | 14 | 0 | 36 | 14 | 23 | 5 | 5 | 5 | 0 | 0 | 0 |
| | Minority | 7.0 | 0 | 36 | 9 | 18 | 18 | 9 | 9 | 0 | 0 | 0 | 0 |
| Overall Rating | Non-minority | 6.4 | 9 | 14 | 36 | 18 | 5 | 5 | 14 | 0 | 0 | 0 | 0 |
| | Minority | 6.2 | 0 | 46 | 18 | 18 | 18 | 0 | 0 | 0 | 0 | 0 | 0 |

## TABLE 28

### Overall Unit Rating by Region

(N of Northeast=10, N of South=4, N of Midwest=10, N of West=11)

| Unit | Region | Mean Rating | Percent Marking Excellent 9 | Excellent 8 | Very Good 7 | Very Good 6 | Good 5 | Good 4 | Fair 3 | Fair 2 | Poor 1 | Poor 0 | No Response |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | Northeast | 5.5 | 0 | 10 | 30 | 10 | 20 | 20 | 0 | 10 | 0 | 0 | 0 |
|  | South | 7.0 | 50 | 0 | 0 | 0 | 50 | 0 | 0 | 0 | 0 | 0 | 0 |
|  | Midwest | 6.3 | 0 | 20 | 50 | 10 | 0 | 0 | 20 | 0 | 0 | 0 | 0 |
|  | West | 6.3 | 9 | 9 | 27 | 9 | 46 | 0 | 0 | 0 | 0 | 0 | 0 |
| 2 | Northeast | 5.7 | 10 | 10 | 10 | 30 | 0 | 10 | 10 | 10 | 0 | 0 | 10 |
|  | South | 5.5 | 0 | 25 | 0 | 50 | 0 | 0 | 0 | 25 | 0 | 0 | 0 |
|  | Midwest | 6.3 | 0 | 20 | 40 | 10 | 20 | 0 | 10 | 0 | 0 | 0 | 0 |
|  | West | 6.0 | 0 | 0 | 55 | 27 | 0 | 0 | 18 | 0 | 0 | 0 | 0 |
| 3 | Northeast | 6.8 | 20 | 20 | 10 | 40 | 0 | 0 | 10 | 0 | 0 | 0 | 0 |
|  | South | 5.8 | 0 | 50 | 0 | 0 | 25 | 0 | 0 | 25 | 0 | 0 | 0 |
|  | Midwest | 6.9 | 10 | 40 | 10 | 20 | 10 | 10 | 0 | 0 | 0 | 0 | 0 |
|  | West | 6.5 | 0 | 36 | 27 | 9 | 9 | 9 | 9 | 0 | 0 | 0 | 0 |
| Interim Unit | Northeast | 6.4 | 0 | 40 | 20 | 0 | 20 | 0 | 0 | 10 | 0 | 0 | 10 |
|  | South | 6.8 | 50 | 0 | 0 | 0 | 25 | 25 | 0 | 0 | 0 | 0 | 0 |
|  | Midwest | 6.1 | 0 | 30 | 10 | 30 | 10 | 10 | 10 | [illegible] | 0 | 0 | 0 |
|  | West | 7.6 | 18 | 46 | 18 | 18 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 4 | Northeast | 6.2 | 10 | 20 | 10 | 10 | 30 | 0 | 10 | 0 | 0 | 0 | 10 |
|  | South | 7.0 | 50 | 0 | 0 | 25 | 0 | 25 | 0 | 0 | 0 | 0 | 0 |
|  | Midwest | 6.8 | 10 | 30 | 10 | 30 | 20 | 0 | 0 | 0 | 0 | 0 | 0 |
|  | West | 7.5 | 27 | 9 | 46 | 18 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 5 | Northeast | 7.3 | 10 | 40 | 20 | 30 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
|  | South | 6.8 | 25 | 25 | 25 | 0 | 0 | 0 | 25 | 0 | 0 | 0 | 0 |
|  | Midwest | 6.4 | 10 | 0 | 50 | 20 | 0 | 20 | 0 | 0 | 0 | 0 | 0 |
|  | West | 6.6 | 9 | 27 | 36 | 0 | 9 | 9 | 9 | 0 | 0 | 0 | 0 |
| 6 | Northeast | 7.1 | 30 | 10 | 30 | 0 | 30 | 0 | 0 | 0 | 0 | 0 | 0 |
|  | South | 5.3 | 50 | 0 | 0 | 0 | 0 | 0 | 0 | 25 | 25 | 0 | 0 |
|  | Midwest | 6.8 | 20 | 30 | 20 | 10 | 0 | 0 | 20 | 0 | 0 | 0 | 0 |
|  | West | 6.5 | 0 | 36 | 27 | 18 | 9 | 0 | 0 | 9 | 0 | 0 | 0 |
| 7 | Northeast | 6.0 | 10 | 10 | 30 | 10 | 10 | 20 | 10 | 0 | 0 | 0 | 0 |
|  | South | 6.3 | 25 | 25 | 0 | 25 | 0 | 0 | 0 | 25 | 0 | 0 | 0 |
|  | Midwest | 6.2 | 0 | 20 | 20 | 20 | 40 | 0 | 0 | 0 | 0 | 0 | 0 |
|  | West | 6.4 | 9 | 9 | 36 | 18 | 18 | 0 | 9 | 0 | 0 | 0 | 0 |
| Overall Rating | Northeast | 6.3 | 10 | 10 | 40 | 10 | 10 | 10 | 10 | 0 | 0 | 0 | 0 |
|  | South | 6.5 | 25 | 25 | 0 | 25 | 0 | 0 | 25 | 0 | 0 | 0 | 0 |
|  | Midwest | 6.6 | 0 | 30 | 40 | 10 | 10 | 0 | 10 | 0 | 0 | 0 | 0 |
|  | West | 6.8 | 0 | 27 | 36 | 27 | 9 | 0 | 0 | 0 | 0 | 0 | 0 |

## Table 29

### Overall Unit Rating by Area of Expertise

(N of Social Studies=8, N of Language Arts=15, N of Media=4, N of Other=8)

| Unit | Expertise | Mean Rating | Percent Marking | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | Excellent | | Very Good | | Good | | Fair | | Poor | | No |
| | | | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 | 0 | Response |
| 1 | Social Studies | 7.1 | 25 | 0 | 50 | 13 | 13 | 0 | 0 | 0 | 0 | 0 | 0 |
| | Lang. Arts | 5.7 | 7 | 13 | 27 | 0 | 33 | 0 | 13 | 7 | 0 | 0 | 0 |
| | Media | 6.0 | 0 | 0 | 50 | 0 | 50 | 0 | 0 | 0 | 0 | 0 | 0 |
| | Other | 6.0 | 0 | 25 | 13 | 25 | 13 | 25 | 0 | 0 | 0 | 0 | 0 |
| 2 | Social Studies | 7.1 | 0 | 25 | 63 | 13 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| | Lang. Arts | 5.5 | 7 | 7 | 13 | 33 | 13 | 0 | 20 | 7 | 0 | 0 | 0 |
| | Media | 5.7 | 0 | 25 | 25 | 25 | 0 | 0 | 0 | 25 | 0 | 0 | 0 |
| | Other | 5.7 | 0 | 0 | 38 | 25 | 0 | 13 | 13 | 0 | 0 | 0 | 13 |
| 3 | Social Studies | 6.6 | 0 | 50 | 25 | 0 | 0 | 13 | 13 | 0 | 0 | 0 | 0 |
| | Lang. Arts | 6.9 | 7 | 33 | 20 | 27 | 7 | 7 | 0 | 0 | 0 | 0 | 0 |
| | Media | 5.0 | 0 | 25 | 0 | 0 | 50 | 0 | 0 | 25 | 0 | 0 | 0 |
| | Other | 6.9 | 25 | 25 | 0 | 38 | 0 | 0 | 13 | 0 | 0 | 0 | 0 |
| Interim Unit | Social Studies | 7.5 | 25 | 38 | 0 | 38 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| | Lang. Arts | 7.3 | 13 | 33 | 33 | 7 | 0 | 0 | 7 | 0 | 0 | 0 | 7 |
| | Media | 5.8 | 0 | 25 | 0 | 25 | 25 | 25 | 0 | 0 | 0 | 0 | 0 |
| | Other | 5.6 | 0 | 38 | 0 | 0 | 38 | 13 | 0 | 13 | 0 | 0 | 0 |
| 4 | Social Studies | 7.5 | 38 | 13 | 25 | 13 | 13 | 0 | 0 | 0 | 0 | 0 | 0 |
| | Lang. Arts | 7.1 | 20 | 20 | 20 | 20 | 13 | 0 | 0 | 0 | 0 | 0 | 7 |
| | Media | 6.3 | 0 | 25 | 25 | 25 | 0 | 25 | 0 | 0 | 0 | 0 | 0 |
| | Other | 6.1 | 13 | 13 | 13 | 25 | 25 | 0 | 13 | 0 | 0 | 0 | 0 |
| 5 | Social Studies | 7.3 | 25 | 25 | 38 | 0 | 0 | 0 | 13 | 0 | 0 | 0 | 0 |
| | Lang. Arts | 6.4 | 7 | 13 | 40 | 13 | 7 | 20 | 0 | 0 | 0 | 0 | 0 |
| | Media | 6.0 | 0 | 25 | 25 | 25 | 0 | 0 | 25 | 0 | 0 | 0 | 0 |
| | Other | 7.4 | 13 | 38 | 25 | 25 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 6 | Social Studies | 6.9 | 13 | 38 | 25 | 13 | 0 | 0 | 0 | 13 | 0 | 0 | 0 |
| | Lang. Arts | 7.1 | 20 | 27 | 27 | 7 | 13 | 0 | 7 | 0 | 0 | 0 | 0 |
| | Media | 3.8 | 25 | 0 | 0 | 0 | 0 | 0 | 25 | 25 | 25 | 0 | 0 |
| | Other | 7.0 | 25 | 13 | 25 | 13 | 25 | 0 | 0 | 0 | 0 | 0 | 0 |
| 7 | Social Studies | 6.6 | 25 | 0 | 13 | 38 | 25 | 0 | 0 | 0 | 0 | 0 | 0 |
| | Lang. Arts | 6.1 | 7 | 13 | 33 | 13 | 13 | 7 | 13 | 0 | 0 | 0 | 0 |
| | Media | 5.0 | 0 | 0 | 25 | 25 | 25 | 0 | 0 | 25 | 0 | 0 | 0 |
| | Other | 6.5 | 0 | 38 | 25 | 0 | 25 | 13 | 0 | 0 | 0 | 0 | 0 |
| Overall Rating | Social Studies | 7.1 | 13 | 25 | 38 | 13 | 13 | 0 | 0 | 0 | 0 | 0 | 0 |
| | Lang. Arts | 6.4 | 7 | 20 | 33 | 13 | 13 | 0 | 13 | 0 | 0 | 0 | 0 |
| | Media | 6.0 | 0 | 25 | 25 | 25 | 0 | 0 | 25 | 0 | 0 | 0 | 0 |
| | Other | 6.6 | 0 | 25 | 38 | 25 | 0 | 13 | 0 | 0 | 0 | 0 | 0 |

## Promotion and Distribution

Each reviewer responded to four open-ended questions related to the marketing of the curriculum materials. The first two concerned the pricing of the Teacher's Guide (including worksheets) and a soft cover edition of the Student Textbook. The other two were related to promotion and distribution of information about the curriculum.

Pricing and Packaging. When asked how much they would expect the Teacher's Guide (including worksheets) to cost, about half the reviewers gave a price in the range of $3.00 to $5.99. Another 23% said $6.00 to $8.99. The median price suggested for the Teacher's Guide was $5.00. About one-half estimated the value of a copy of Student Textbook (soft cover edition) to be in the range of $6.00 to $8.99. Another third thought the price for the text would be about $3.00 to $5.99. The median price recommended for the Student Textbook was $7.00.

With the exception of one reviewer, none suggested the possibility of packaging the units separately, although they were not directly asked about packaging.

Promotion and Distribution of Information. The reviewers mentioned several vehicles for disseminating information about the curriculum. The ones they felt would be most effective for this curriculum included: presentations at professional meetings, advertising and articles in professional journals, field testing with presentations on the programs of professional meetings, mailing a sample set or descriptive brochures to school district and state curriculum planners with a follow-up contact, and mailing a sample set or descriptive brochures to the heads of social studies, language arts, and media departments at high schools.

Several conferences and meetings were mentioned by reviewers. Those mentioned most often included:

Association for Educational Communications and Technology
Curriculum Developers Association
National Associations of Secondary School Principals
National Council for Teachers of English
National Council for the Social Studies
National Education Association
National (or regional) Conferences of Principals and/or teachers of social studies, English, audio/visuals, communications, speech and librarians
State Teachers Associations

The reviewers were also asked which journals and magazines would be most effective for informing potential users about the availability of the curriculum package. Those most frequently mentioned were:

The English Journal (NCTE)
Media and Methods
Social Education (NCSS)
NEA Journal
NEA Observer
AV Instruction
Phi Delta Kappa
Today's Education
School Library Journal
AFT Newspaper
Social Studies Journal
Social Studies Review
Scholastic Teacher

About half the reviewers mentioned The English Journal and Media and Methods. These should be given consideration for inclusion in the marketing plan for the curriculum.

## Section 4

## CONCLUSIONS AND RECOMMENDATIONS

Section 4 presents the major conclusions and corresponding recommendations based on the results of the formative review process of the Critical Television Viewing Skills Curriculum for Secondary Schools, developed by the Far West Lab and WGBH-TV. The Student Textbook, Teacher's Guide and worksheets were reviewed by 35 high school teachers, administrators, and curriculum specialists from throughout the United States. The reviewers completed the Curriculum Reviewer Form (especially designed for this study), volunteered general comments, did extensive editing of the materials provided and substantive suggestions for revisions. The overall findings from this review process are given below.

### Conclusion 1

The enthusiastic reactions of the 35 consultants from different curriculum areas and different educational settings across the nation left no doubt that the critical television viewing skills curriculum fills an important need and could make a worthwhile contribution to the education of high school students.

#### Recommendations

A. Revise the curriculum to increase its general appeal and its potential use with different segments of the high school student population. Many suggestions for such revisions were made by the 35 reviewers. An overview is presented under Conclusion 2.

B. In promoting the curriculum, stress the importance of the curriculum goals and the need for high school students to become literate television viewers. Many of the reviewers expressed concern that the current emphasis on "back to basics" might influence perception of the curriculum as a "frill," and advised that reading and analysis skills be stressed.

C. In promoting the curriculum, stress its versatility for use in language arts, social studies, and media courses, as well as for an independent elective course. Reviewers indicated that not all teachers would be interested in giving the entire course but that many might be interested in incorporating parts of the curriculum into their current courses.

D. Announce the availability of the curriculum through different media. Reviewers named a number of national and regional conferences and professional journals which could be utilized as vehicles for disseminating information on the curriculum. They also recommended direct mailings to curriculum planners at the school, district, and state levels and to heads of language arts, social studies, and media departments at high schools.

E. Offer a series of regional workshops to introduce the curriculum to potential users.

Conclusion 2

The curriculum in its present state may not be appropriate for many subgroups of high school students who would benefit from taking such a course. Reviewers thought the curriculum far more suitable for eleventh and twelfth grade high school students than for ninth and tenth graders. Also, almost all reviewers felt the curriculum was much too difficult for low-achieving high school students with skills deficiencies and many reviewers thought it difficult for some average-achieving students.

Recommendations

A. Adjust the level of reading difficulty to make it more appropriate for all high school grade levels. The use of shorter sentences and words with fewer syllables, where appropriate, may help many high school students relate better to the curriculum.

B. Include vocabulary definitions. Many reviewers suggested adding a glossary of terms at the end of each unit or as an appendix.

C. Add lead-in questions relating to the readings. Reviewers suggested that the readings could be made more mangeable for all students, particularly low achievers, by the addition of lead-in questions which would help direct or focus student learning.

D. Use visual materials generously in the Student Textbook as a motivating device. Pictures that include minority group members can help ensure broader appeal of the curriculum.

E. Introduce more varied activities such as role playing, making graphs, using storyboards, and carrying out community activities.

F. Supplement the curriculum with some nonprint materials such as recordings,videotapes, and film strips.

Conclusion 3

Teachers need more direction and assistance in implementing the curriculum. Reviewers felt that many teachers needed more guidance than was provided in the draft version of the curriculum to enable them to teach the course effectively. In addition to the recommendations listed below, almost one-third of the reviewers indicated that some type of inservice training would be helpful.

Recommendations

A. Add more background information in the Teacher's Guide to supplement gaps in teachers' knowledge and make them feel more comfortable with the materials in the Student Textbook.

B. Provide teachers with a more extensive annotated bibliography of books and films.

C. Demonstrate and facilitate tie-ins with different subject area curriculums including language arts, social studies, and media. Present some ideas that will stimulate teachers' creative planning in these areas.

D. Provide questions for student discussion. Also the same readings could be discussed from different subject area perspectives.

E. Provide more pedagogical suggestions. Reviewers suggested that teachers could benefit from descriptions of instructional strategies for conducting class discussions and leading other group activities.

F. Provide more directions for implementing the daily lesson plan.

G. Distinguish between student and teacher objectives.

Conclusion 4

There are other ways in which the appeal and effectiveness of the draft curriculum package may be increased. A number of suggestions were provided by the 35 curriculum reviewers.

Recommendations

A. Consider a change of title. Many of the reviewers thought that the title, "Television: A Course of Study," could be improved upon.

B. Eliminate some of the readings. The Student Textbook is too long; some reviewers felt there was enough curriculum material for two semesters instead of one. Some teachers may feel uncomfortable discussing some of the reading topics with their students.

C. Increase the flexibility of some of the readings, activities, and worksheets so they are more readily adaptable to different situations. Some readings, activities, and worksheets should be made optional. Identify those that are particularly appropriate for use with certain groups of students and in specific curriculum areas.

D. Improve the format of the Student Textbook. Reviewers made suggestions such as numbering the readings and class activities and otherwise improving the layout.

E. Provide alternative assignments for non-TV viewers.

F. Add more evaluation activities. Provide method for evaluating worksheets and student activities. Teachers and curriculum specialists/ developers consider evaluation an important component of curriculum packages.

Conclusion 5

Revision of the draft version of the curriculum can best be accomplished through a concentrated and systematic effort. Many helpful suggestions for improving micro as well as macro elements of the curriculum were provided by the 35 conscientious reviewers who participated in the formative review process.

## Recommendations

A. Use all three volumes of this final report to develop a systematic procedure for revising the curriculum. Volume I provides a broad perspective of the revisions suggested by reviewers for improving the major elements of the curriculum. Volumes II and III present specific, detailed suggestions for revising the Teacher's Guide and the Student Textbook, respectively.

B. While making revisions to the curriculum, bear in mind the comment of one of the reviewers:

> "Even if a teacher stuck completely to the course as it's now presented, he/she would navigate the class through one really good course."

The overall rating given by the reviewers was "very good". Incorporating these suggested changes should make this an "excellent" course for developing critical television viewing skills in high school students.

## References

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Morrissett, I., et al. Curriculum materials analysis system, (Revised May 1971). Boulder, CO: Social Science Education Consortium, 1971.

Serapin, M. I. Formative evaluation: A model for instructional material development and revision in industrial arts education. Paper presented at the annual meeting of the American Industrial Arts Association, Atlanta, GA, 1973.

Siegel, S. Nonparametric Statistics for the behavioral sciences. New York: McGraw-Hill, 1956.

# APPENDIX A

## List of Reviewers

## Reviewers of the Critical Television Viewing Skills Curriculum

Joanne B. Ballard, High School English Teacher, Pueblo, Colorado

Nellie M. Browning, High School Language Arts Department Chairperson, St. Louis, Missouri

Robert Carruthers, Division of Curricular Services, State Department of Education, Albany, New York

Daniel Conrad, High School Social Studies Department Chairperson, Hopkins, Minnesota

Laura Cooper, Institute for Learning and Teaching, Dorchester, Massachusetts

Peggy Cowen, High School English Department Chairperson, Mishawaka, Indiana

Dolores Dowdell, High School Language Arts/Social Studies Teacher and Department Chairperson, Gary, Indiana

Alan Edwards, Junior High School Teacher, Long Beach, California

Lynn Edwards, School District Media Coordinator, Sylvania, Ohio

Dr. Mescal Evler, Learning Services Director, WNIT-TV, Elkhart, Indiana

Maurine Frost, High School Social Science Teacher, Taylor, Texas

Karen Symms-Gallagher, School District Media Services Coordinator, Chapel Hill, North Carolina

Jean Gerig, Assistant Principal of Instructional Services, Northfield, Illinois

Frances Green, High School English Department Chairperson, Tuscon, Arizona

Ronald E. Gwaizda, High School English Department Chairperson, Roxbury, Massachusetts

Charlotte Harris, Harvard Graduate School of Education, Doctoral Candidate in Curriculum, Cambridge, Massachusetts

Lowry Hemphill, High School Curriculum Specialist, Roxbury, Massachusetts

David Littleton, High School Teacher of Behavioral Social Science, Pittsburg, California

Jeremiah Madden, High School Director of Television, Evanston, Illinois

Edward Matthews, High School Speech/English/Communications Teacher, Waltham, Massachusetts

Walter H. Miner, High School Communication Arts Chairperson, Cheyenne, Wyoming

Jerry Murphy, Senior High School Media Teacher Specialist, Newton, Massachusetts

Bill Pendergaft, Chief Consultant for School Television, Department of Public Instruction, Raleigh, North Carolina

Margaret Rix, High School Reading Specialist, East Meadow, New York

Carmen Rodriguez, High School Bilingual Coordinator, Chicago, Illinois

John Rossi, High School Social Studies Teacher, El Cerrito, California

Helen Kanagusuku Ruffner, High School English Teacher, San Francisco, California

Jennifer Sawyer, High School Language Arts Teacher, Mounds, Illinois

Donald Shaver, High School Social Studies Teacher, Larkspur, California

Gail Slater, High School English Teacher, Braintree, Massachusetts

Richard Soward, High School Social Studies Teacher, San Francisco California

Jean Smith, High School Social Studies Teacher, Brookline, Massachusetts

Frances Stewart, High School English Teacher, Patterson, California

Bonnie Taylor, High School Social Studies Teacher, Portland, Oregon

James Whaley, High School Language Arts Teacher, Dallas, Texas

# APPENDIX B

## Curriculum Reviewer Form

## CURRICULUM REVIEWER FORM

### Critical TV Viewing Skills Curriculum

### FWL-WGBH

Thank you for your participation in the review of an innovative high school curriculum, tentatively titled, "Television: A Course of Study." The curriculum, presently in draft form, is intended to help high school students achieve critical television viewing skills. Your reactions, plus those of other reviewers across the nation, will provide valuable input in preparing the final curriculum package.

The print-based curriculum has been designed so that it may be the basis of a one-semester elective course or part of existing language arts, social studies, or A-V media classes. The curriculum includes a teacher's guide and a student textbook.

The teacher's guide provides basic information about the curriculum, daily lesson plans for each of the seven curriculum units, and student activity worksheets. The worksheets in the final printed version will be detachable for reproduction by photocopier or thermofax equipment. The student textbook includes instructional text, class activities, and selected readings. The final printed version will include many more visuals and will be published in soft cover.

The draft copy of the teacher's guide and student textbook which you received are in typewritten format (the printed format will differ) and are assembled in a looseleaf binder. As you review the curriculum, please write your comments on the blank page opposite each curriculum page. Editing suggestions should be made directly on the curriculum page, using the enclosed red pencil. We recommend that you work through the materials by following the suggested lesson plans in the Teacher's Guide, looking at each day's readings, activities and worksheets. You will notice that the days are numbered from 1 to 84.

Complete this curriculum reviewer form after you have carefully reviewed the total curriculum.

Please make a copy of your completed form for future reference, and save it, should it be necessary to contact you at a later date. Return your completed questionnaire in the pre-addressed, postage-paid envelope by June 22, 1979, or sooner if possible. The curriculum and binder should also be returned to ETS by June 22, 1979, in the box in which they were sent. A mailing label is enclosed for your convenience. Ask your local UPS office for service. It should cost about $5.00 or less to send the seven pound package. ETS will reimburse you.

Your cooperation in this review is very much appreciated.

## I: THE CURRICULUM, IN GENERAL....

A series of statements about the curriculum, "Television, A Course of Study," is presented below. Circle the response to the left of each statement which best reflects your feelings. Make only one response to each statement. Code: SD = STRONGLY DISAGREE, D = DISAGREE, U = UNDECIDED, A = AGREE, SA = STRONGLY AGREE, NA = NOT APPLICABLE.

### IMPLEMENTATION

[1] SD D U A SA NA The television curriculum can be easily implemented in a variety of school settings.

[2] SD D U A SA NA There is comparatively little overlap in the television curriculum with other curriculum offerings in most high schools I know.

[3] SD D U A SA NA The television course would be a good addition to the curriculum offerings at most high schools I know.

[4] SD D U A SA NA The curriculum is best utilized as an independent semester course.

[5] SD D U A SA NA Units of the curriculum can be effectively used as part of existing language arts classes.

[6] SD D U A SA NA Units of the curriculum can be effectively used as part of existing social studies classes.

[7] SD D U A SA NA Units of the curriculum can be effectively used as part of existing A-V media classes.

[8] SD D U A SA NA The television curriculum can be adapted to different types of instructional settings (non-graded, team teaching, experimental, etc.)

[9] SD D U A SA NA Existing facilities and equipment are adequate for implementation of the curriculum at almost all schools.

[10] SD D U A SA NA My district would probably be able to supply funds to rent one or more of the supplementary films recommended in the Teacher's Guide.

### GOALS

[11] SD D U A SA NA Television curriculum goals are clearly stated.

[12] SD D U A SA NA Goals are appropriate for high school students.

[13] SD D U A SA NA Time allotted for curriculum is sufficient for students to attain the curriculum goals.

[14] SD D U A SA NA Scope of curriculum is adequate for students to attain the curriculum goals.

Please use the back of this page for any comments you want to make about your answers to any of the above items. Include the item number(s).

Code: SD = STRONGLY DISAGREE, D = DISAGREE, U = UNDECIDED, A = AGREE, SA = STRONGLY AGREE, NA = NOT APPLICABLE

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## CONTENT

[15] SD D U A SA NA Curriculum content is interesting to students.

[16] SD D U A SA NA Curriculum content is timely.

[17] SD D U A SA NA Curriculum will be timely in five years.

[18] SD D U A SA NA Curriculum is appropriate for students in the 9th grade.

[19] SD D U A SA NA Curriculum is appropriate for students in the 10th grade.

[20] SD D U A SA NA Curriculum is appropriate for students in the 11th grade.

[21] SD D U A SA NA Curriculum is appropriate for students in the 12th grade.

[22] SD D U A SA NA In general, the reading level is appropriate for low achieving high school students.

[23] SD D U A SA NA In general, the reading level is appropriate for average achieving high school students.

[24] SD D U A SA NA In general, the reading level is appropriate for high achieving high school students

[25] SD D U A SA NA Factual content is accurate.

[26] SD D U A SA NA Content is relevant to the curriculum's goals for student learning.

[27] SD D U A SA NA Content is relevant to the development of critical television viewing skills.

[28] SD D U A SA NA Content is representative of a wide variety of viewpoints.

[29] SD D U A SA NA The curriculum does not include anything that would be considered sensitive or controversial in the community or communities with which I work.

## ORGANIZATION

[30] SD D U A SA NA Curriculum units are presented in logical sequence.

Please use the back of this page for any comments you want to make about your answers to any of the above items. Include the item number(s).

Code: SD = STRONGLY DISAGREE, D = DISAGREE, U = UNDECIDED, A = AGREE,
SA = STRONGLY AGREE, NA = NOT APPLICABLE

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[31] SD D U A SA NA In general, class activities and readings are effectively sequenced to match the units' content structure and flow.

[32] SD D U A SA NA Worksheets are appropriately related to the content of the units.

## METHODS

[33] SD D U A SA NA The curriculum can be easily adapted to different teaching styles.

[34] SD D U A SA NA Little or no in-service training is required to teach this curriculum.

## INTEREST

[35] SD D U A SA NA Students would generally be interested in enrolling in such a course.

[36] SD D U A SA NA This curriculum would appeal to students of different racial/ethnic backgrounds.

[37] SD D U A SA NA This curriculum would be equally appealing to college bound and non-college bound students.

[38] SD D U A SA NA This curriculum would be equally appealing to boys and girls.

[39] SD D U A SA NA This curriculum would appeal to students from different geographic regions (North, South, East, West).

[40] SD D U A SA NA This curriculum would be interesting to students in different kinds of communities (urban/inner city, suburban, rural/small town).

[41] SD D U A SA NA This curriculum would be interesting to students from families with varying income levels.

[42] SD D U A SA NA Teachers I know would generally be enthusiastic about implementing the television curriculum.

[43] SD D U A SA NA Administrators I know would support the use of the curriculum in their schools.

[44] SD D U A SA NA In general, parents in my community can be expected to approve use of the curriculum.

Please use the back of this page for any comments you want to make about your answers to any of the above items. Include the item number(s).

## II. TEACHER'S GUIDE....

A series of statements about the Teacher's Guide is presented below. Circle the response to the left of each statement which best reflects your feelings. Make only one response to each statement.
Code: SD = STRONGLY DISAGREE, D = DISAGREE, U = UNDECIDED, A = AGREE, SA = STRONGLY AGREE, NA = NOT APPLICABLE.

### GENERAL

[45] SD D U A SA NA The Preface and General Introduction provides teachers with sufficient background information to implement the curriculum.

[46] SD D U A SA NA The Teacher's Guide is easy to use together with the Student Textbook and Worksheets.

[47] SD D U A SA NA It would be helpful to have additional books included in the "Core Bibliography".

I suggest: ______________________________________________

______________________________________________

[48] SD D U A SA NA It would be helpful to have a listing of A-V resources as a companion section to the "Core Bibliography".

[49] SD D U A SA NA The general introduction should also include pre-planning instructions, such as a schedule for ordering A-V materials and for planning field trips.

### UNITS

[50] SD D U A SA NA The introduction to each unit adequately explains the purpose of the unit.

[51] SD D U A SA NA The introduction of each unit should include overall planning for the unit.

[52] SD D U A SA NA The organizational structure of the units makes the Teacher's Guide easy to use.

### LESSON PLANS

[53] SD D U A SA NA The sequencing of tasks and activities in the daily lesson plans is easy to follow.

[54] SD D U A SA NA Sufficient directions are provided for implementing the daily lesson plans.

Please use the back of this page for any comments you want to make about your answers to any of the above items. Include the item number(s).

Code: SD = STRONGLY DISAGREE, D = DISAGREE, U = UNDECIDED, A = AGREE, SA = STRONGLY AGREE, NA = NOT APPLICABLE.

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[55] SD D U A SA NA Lesson plans for each unit should include a short summary of the readings, activities, and worksheets used.

[56] SD D U A SA NA The daily lesson plan should identify topics for teacher use in directing student discussions.

[57] SD D U A SA NA For planning purposes, the approximate amount of time needed for each activity should be indicated.

[58] SD D U A SA NA The amount of homework is appropriate for most high school students.

Write in your response to the following questions. Please feel free to use the back of the page for any additional comments.

[59] What are the strong points of the Teacher's Guide?

[60] In what ways can the Teacher's Guide be improved?

III. STUDENT TEXTBOOK, IN GENERAL....

A series of general statements about the Student Textbook is presented below. Circle the response to the left of each statement which best reflects your feelings. Make only one response to each statement. Code: SD = STRONGLY DISAGREE, D = DISAGREE, U = UNDECIDED, A = AGREE, SA = STRONGLY AGREE, NA = NOT APPLICABLE.

[61] SD D U A SA NA The text, visuals, readings, and activities within each of these units are arranged in a logical sequence.

[62] SD D U A SA NA Readings in each chapter should be numbered for ease of reference.

Please use the back of this page for any comments you want to make about your answers to any of the above items. Include the item number(s).

Code: SD = STRONGLY DISAGREE, D = DISAGREE, U = UNDECIDED, A = AGREE, SA = STRONGLY AGREE, NA = NOT APPLICABLE

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| [63] | SD | D | U | A | SA | NA | Class activities within each chapter should be numbered for ease of reference. |
| [64] | SD | D | U | A | SA | NA | Having vocabulary definitions in the textbook would be helpful to students.<br>If included, where should they best be placed?<br>______________________________ |

IV. STUDENT TEXTBOOK UNITS....

Consider separately each of the seven units in the student textbook, and rate each of the unit components (Text, Class Activities, Readings, and Worksheets) as directed.

## Unit 1: You and Television

TEXT: A series of statements about the text of this unit is stated below. Circle the response to the left of each statement which best reflects your feelings. Make only one response to each item. Code: SD = STRONGLY DISAGREE, D = DISAGREE, U = UNDECIDED, A = AGREE, SA = STRONGLY AGREE, NA = NOT APPLICABLE.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| [65] | SD | D | U | A | SA | NA | The introductory quotation in this unit would capture the interest of most students. |
| [66] | SD | D | U | A | SA | NA | The introductory quotation could be expected to form the basis of a meaningful group discussion. |
| [67] | SD | D | U | A | SA | NA | The text in this unit is relevant to the curriculum goals for student learning. |
| [68] | SD | D | U | A | SA | NA | The text is relevant to the development of critical TV viewing skills. |
| [69] | SD | D | U | A | SA | NA | The text of this unit is interesting to students. |
| [70] | SD | D | U | A | SA | NA | The reading level of this unit is appropriate for most students. |
| [71] | SD | D | U | A | SA | NA | The text is clear and well-written. |
| [72] | SD | D | U | A | SA | NA | Graphics and other visuals are effectively used in this unit. |

Please use the back of this page for any comments you want to make about your answers to any of the above items. Include the item number(s).

CLASS ACTIVITIES: Each of the class activities in this unit are listed below. Rate each one by circling the response to the left of the item which best reflects your feelings. In making your ratings consider factors such as relevance, importance, student appeal and ease of implementation. Make only one response to each item. Code: K = KEEP AS IS, R = REVISE, O = OMIT.

[73] K R O How Television Touches Your Life (p. 1)

[74] K R O TV Quiz: The Numbers Game (p. 2)

[75] K R O Without TV ––– (p. 2)

[76] K R O For Discussion (p. 4)

[77] K R O For Discussion (p. 5)

[78] K R O When People Watch (p. 6)

[79] K R O Opinion Poll: The Effects of TV (p. 7)

READINGS: Each of the readings in this unit are listed below. Rate each one by circling the response to the left of the item which best reflects your feelings. In making your ratings consider factors such as relevance, topical importance, reinforcement of concepts, reading level and student appeal. Make only one response to each item. Code: K = KEEP FOR SURE, P = PROBABLY KEEP, O = OMIT.

[80] K P O Why You Watch What You Watch, When You Watch (p. 7)

[81] K P O There Need Be No Apology, No Lament (p. 12)

[82] K P O Television: A Ritual, An Environment (p. 17)

[83] K P O Television Time Line 1920-1979 (p. 20-31)

WORKSHEETS: Each of the worksheets related to this unit are listed below. Rate each one by circling the response to the left of the item which best reflects your feelings. In making your ratings consider such factors as relevance, importance and student appeal. Make only one response to each item. Code: K = KEEP AS IS, R = REVISE, O = OMIT.

[84] K R O 1/1 TV Viewing Questionnaire

[85] K R O 1/2 Favorite Programs

[86] K R O 1/3 Non-Prime Time Viewing Log

[87] K R O 1/4 Evening Television Viewing Log

[88] K R O 1/5 Why I Watch TV

Please use the back of this page for any comments you want to make about your answers to any of the above items. Include the item number(s).

[89] K R 0 1/6 Class Evening Viewing By Days of Week

[90] K R 0 1/7 Percentage of Class TV Homes Using Television

[91] K R 0 1/8 Class Totals From "Why I Watch TV"

[92] K R 0 1/9 Making Decisions

OVERALL UNIT RATING: Circle the number on the scale below to indicate your overall rating for this unit.

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| [93] | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 | 0 |
| | Excellent | | Very Good | | Good | | Fair | | Poor | |

## Unit 2: The Television Industry

TEXT: A series of statements about the text of this unit is stated below. Circle the response to the left of each statement which best reflects your feelings. Make only one response to each item. Code: SD = STRONGLY DISAGREE, D = DISAGREE, U = UNDECIDED, A = AGREE, SA = STRONGLY AGREE, NA = NOT APPLICABLE.

[94] SD D U A SA NA The introductory quotation in this unit would capture the interest of most students.

[95] SD D U A SA NA The introductory quotation could be expected to form the basis of a meaningful group discussion.

[96] SD D U A SA NA The text in this unit is relevant to the curriculum goals for student learning.

[97] SD D U A SA NA The text is relevant to the development of critical TV viewing skills.

[98] SD D U A SA NA The text of this unit is interesting to students.

[99] SD D U A SA NA The reading level of this unit is appropriate for most students.

[100] SD D U A SA NA The text is clear and well-written.

[101] SD D U A SA NA Graphics and other visuals are effectively used in this unit.

Please use the back of this page for any comments you want to make about your answers to any of the above items. Include the item number(s).

CLASS ACTIVITIES: Each of the class activities in this unit are listed below. Rate each one by circling the response to the left of the item which best reflects your feelings. In making your ratings consider factors such as relevance, importance, student appeal and ease of implementation. Make only one response to each item. Code: K = KEEP AS IS, R = REVISE, O = OMIT.

[102] K R O Independent or Affiliate? (p. 35)

[103] K R O In the "Public Interest" (p. 40)

[104] K R O A Fourth Network? (p. 42)

[105] K R O Two Tuesdays in February (p. 48)

[106] K R O 18-49 (p. 49)

[107] K R O Outprogram the Experts! (p. 52)

READINGS: Each of the readings in this unit are listed below. Rate each one by circling the response to the left of the item which best reflects your feelings. In making your ratings consider factors such as relevance, topical importance, reinforcement of concepts, reading level and student appeal. Make only one response to each item. Code: K = KEEP FOR SURE, P = PROBABLY KEEP, O = OMIT.

[108] K P O Changes Proposed (p. 55)

[109] K P O Carnegie II. A New Blueprint for Tomorrow's System (p. 57)

[110] K P O Everything You've Always Wanted to Know About TV Ratings (But Were Maybe Too Skeptical to Ask) (p. 60)

[111] K P O "In The Service of The Audience" (p. 63)

[112] K P O Talking Wallpaper? (p. 71)

WORKSHEETS: Each of the worksheets related to this unit are listed below. Rate each one by circling the response to the left of the item which best reflects your feelings. In making your ratings consider such factors as relevance, importance and student appeal. Make only one response to each item. Code: K = KEEP AS IS, R = REVISE, O = OMIT.

[113] K R O 2/1 The Ratings Game

[114] K R O 2/2 The Prime Time Game

[115] K R O 2/3 Complete The Schedule

Please use the back of this page for any comments you want to make about your answers to any of the above items. Include the item number(s).

OVERALL UNIT RATING: Circle the number on the scale below to indicate your overall rating for this unit.

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| [116] | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 | 0 |
| | Excellent | | Very Good | | Good | | Fair | | Poor | |

## Unit 3: Programs and Production

TEXT: A series of statements about the text of this unit is stated below. Circle the response to the left of each statement which best reflects your feelings. Make only one response to each item. Code: SD = STRONGLY DISAGREE, D = DISAGREE, U = UNDECIDED, A = AGREE, SA = STRONGLY AGREE, NA = NOT APPLICABLE.

[117] SD D U A SA NA The introductory quotation in this unit would capture the interest of most students.

[118] SD D U A SA NA The introductory quotation could be expected to form the basis of a meaningful group discussion.

[119] SD D U A SA NA The text in this unit is relevant to the curriculum goals for student learning.

[120] SD D U A SA NA The text is relevant to the development of critical TV viewing skills.

[121] SD D U A SA NA The text of this unit is interesting to students.

[122] SD D U A SA NA The reading level of this unit is appropriate for most students.

[123] SD D U A SA NA The text is clear and well-written.

[124] SD D U A SA NA Graphics and other visuals are effectively used in this unit.

CLASS ACTIVITIES: Each of the class activities in this unit are listed below. Rate each one by circling the response to the left of the item which best reflects your feelings. In making your ratings consider factors such as relevance, importance, student appeal and ease of implementation. Make only one response to each item. Code: K = KEEP AS IS, R = REVISE, O = OMIT.

[125] K R O Warning! (p. 77)

[126] K R O Conflict (p. 85)

[127] K R O For Our Ears Only (p. 90)

[128] K R O Playing With Exposition Dialogue (p. 91)

Please use the back of this page for any comments you want to make about your answers to any of the above items. Include the item number(s).

Code: K = KEEP AS IS, R = REVISE, O = OMIT.

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[129] K R O Solving Problems: In Life, In Television (p. 92)

[130] K R O Films or Video? (p. 95)

[131] K R O Video or Film? (p. 96)

[132] K R O Two Budgets (p. 98)

[133] K R O Who Does What (p. 100)

[134] K R O Lighting and Mood (p. 104)

[135] K R O Criticizing Television Production (p. 106)

READINGS: Each of the readings in this unit are listed below. Rate each one by circling the response to the left of the item which best reflects your feelings. In making your ratings consider factors such as relevance, topical importance, reinforcement of concepts, reading level and student appeal. Make only one response to each item. Code: K = KEEP FOR SURE, P = PROBABLY KEEP, O = OMIT.

[136] K P O "John-Boy Walton: Long Term Character Growth on Television" (p. 108)

[137] K P O "Family: Making It Work" (p. 112)

[138] K P O Characterization in Star Trek (p. 116)

[139] K P O ABC's Quarter-Million-Dollar Man Performs Heroics Too (p. 121)

[140] K P O A Day In The Life Of A Producer (p. 125)

[141] K P O The Camera Operator (p. 1[illegible])

[142] K P O TV: 'Caesar' Tailored To Small Screen (p. 130)

[143] K P O Editing for Rhythm (p. 131)

[144] K P O Lighting: Making Three Dimensions Out Of Two (p. 133)

[145] K P O Jay Sandrich, "The Best There Is" (p. 136)

[146] K P O Production Of A Daytime Serial (p.141)

[147] K P O Lassie: The First 25 Shots (p. 145)

Please use the back of this page for any comments you want to make about your answers to any of the above items. Include the item number(s).

**WORKSHEETS:** Each of the worksheets related to this unit are listed below. Rate each one by circling the response to the left of the item which best reflects your feelings. In making your ratings consider such factors as relevance, importance and student appeal. Make only one response to each item. Code: K = KEEP AS IS, R = REVISE, O = OMIT.

| | | | | | |
|---|---|---|---|---|---|
| [148] | K | R | O | 3/1 | Plotting "Gifts" |
| [149] | K | R | O | 3/2 | Lassie: "The Challenge" |
| [150] | K | R | O | 3/3 | Jeff's Leap |
| [151] | K | R | O | 3/4 | 30 Minutes |
| [152] | K | R | O | 3/5 | The Soaps |
| [153] | K | R | O | 3/6 | Good Times! |
| [154] | K | R | O | 3/7 | Life-Script vs. TV-Script |
| [155] | K | R | O | 3/8 | How The Camera Sees |

OVERALL UNIT RATING: Circle the number on the scale below to indicate your rating for this unit.

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| [156] | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 | 0 |
| | Excellent | | Very Good | | Good | | Fair | | Poor | |

## Interim Unit: #419 California Street

WORKSHEETS:

| | | | | | |
|---|---|---|---|---|---|
| [157] | K | R | O | 419/1 | Introduction to Characters |
| [158] | K | R | O | 419/2 | Developing Characters |
| [159] | K | R | O | 419/3 | Plot Development For A Television Drama |
| [160] | K | R | O | 419/4 | Script Development For A Television Drama |
| [161] | K | R | O | 419/5 | The Performance--Television Drama |

OVERALL UNIT RATING: Circle the number on the scale below to indicate your rating for this unit.

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| [162] | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 | 0 |
| | Excellent | | Very Good | | Good | | Fair | | Poor | |

**Please use the back of this page for any comments you want to make about your answers to any of the above items. Include the item number(s).**

## Unit 4: Selling

TEXT: A series of statements about the text of this unit is stated below. Circle the response to the left of each statement which best reflects your feelings. Make only one response to each item. Code: SD = STRONGLY DISAGREE, D = DISAGREE, U = UNDECIDED, A = AGREE, SA = STRONGLY AGREE, NA = NOT APPLICABLE.

[163] SD D U A SA NA The introductory quotation in this unit would capture the interest of most students.

[164] SD D U A SA NA The introductory quotation could be expected to form the basis of a meaningful group discussion.

[165] SD D U A SA NA The text in this unit is relevant to the curriculum goals for student learning.

[166] SD D U A SA NA The text is relevant to the development of critical TV viewing skills.

[167] SD D U A SA NA The text of this unit is interesting to students.

[168] SD D U A SA NA The reading level of this unit is appropriate for most students.

[169] SD D U A SA NA The text is clear and well-written.

[170] SD D U A SA NA Graphics and other visuals are effectively used in this unit.

CLASS ACTIVITIES: Each of the class activities in this unit are listed below. Rate each one by circling the response to the left of the item which best reflects your feelings. In making your ratings consider factors such as relevance, importance, student appeal and ease of implementation. Make only one response to each item. Code: K = KEEP AS IS, R = REVISE, O = OMIT.

[171] K R O The Language of Selling (p. 156)

[172] K R O Positioning (p. 160)

[173] K R O Spotting the Fallacy (p. 162)

[174] K R O Visual Mockery? (p. 163)

[175] K R O Political Persuasion (p. 168)

[illegible] [illegible] the back of this page for any comments you want to make about your answers to any of the above items. Include the item number(s).

READINGS: Each of the readings in this unit are listed below. Rate each one by circling the response to the left of the item which best reflects your feelings. In making your ratings consider factors such as relevance, topical importance, reinforcement of concepts, reading level and student appeal. Make only one response to each item. Code: K = KEEP FOR SURE, P = PROBABLY KEEP, O = OMIT.

| | | | | |
|---|---|---|---|---|
| [176] | K | P | O | Overdirected (p. 169) |
| [177] | K | P | O | 'Subtle' Commercial Messages Examined (p. 170) |
| [178] | K | P | O | A Word About Commercials (p. 172) |
| [179] | K | P | O | How the Commercial Happens (p. 175) |
| [180] | K | P | O | "Posing for the TV Eye" (p. 179) |
| [181] | K | P | O | Notes re Nixon for President Advertising in the Primary Campaigns (p. 181) |

WORKSHEETS: Each of the worksheets related to this unit are listed below. Rate each one by circling the response to the left of the item which best reflects your feelings. In making your ratings consider such factors as relevance, importance and student appeal. Make only one response to each item. Code: K = KEEP AS IS, R = REVISE, O = OMIT.

| | | | | |
|---|---|---|---|---|
| [182] | K | R | O | 4/1 Commercials: Count the Shots |
| [183] | K | R | O | 4/2 Subtle and Obvious Messages |
| [184] | K | R | O | 4/3 Commercials: The Pitch |
| [185] | K | R | O | 4/4 Fill in the Video |
| [186] | K | R | O | 4/5 Write Your Own Commercial |

OVERALL UNIT RATING: Circle the number on the scale below to indicate your rating for this unit.

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| [187] | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 | 0 |
| | Excellent | | Very Good | | Good | | Fair | | Poor | |

Please use the back of this page for any comments you want to make about your answers to any of the above items. Include the item number(s).

## Unit 5: That's the Way It Is?

TEXT: A series of statements about the text of this unit is stated below. Circle the response to the left of each statement which best reflects your feelings. Make only one response to each item. Code: SD = STRONGLY DISAGREE, D = DISAGREE, U = UNDECIDED, A = AGREE, SA = STRONGLY AGREE, NA = NOT APPLICABLE.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| [188] | SD | D | U | A | SA | NA | The introductory quotation in this unit would capture the interest of most students. |
| [189] | SD | D | U | A | SA | NA | The introductory quotation could be expected to form the basis of a meaningful group discussion. |
| [190] | SD | D | U | A | SA | NA | The text in this unit is relevant to the curriculum goals for student learning. |
| [191] | SD | D | U | A | SA | NA | The text is relevant to the development of critical TV viewing skills. |
| [192] | SD | D | U | A | SA | NA | The text of this unit is interesting to students. |
| [193] | SD | D | U | A | SA | NA | The reading level of this unit is appropriate for most students. |
| [194] | SD | D | U | A | SA | NA | The text is clear and well-written. |
| [195] | SD | D | U | A | SA | NA | Graphics and other visuals are effectively used in this unit. |

CLASS ACTIVITIES: Each of the class activities in this unit are listed below. Rate each one by circling the response to the left of the item which best reflects your feelings. In making your ratings consider factors such as relevance, importance, student appeal and ease of implementation. Make only one response to each item. Code: K = KEEP AS IS, R = REVISE, O = OMIT.

| | | | | |
|---|---|---|---|---|
| [196] | K | R | O | "The News" February 8, 1979 (p. 188) |
| [197] | K | R | O | Television versus Print News (p. 188) |
| [198] | K | R | O | ENG Reporting (p. 195) |

READINGS: Each of the readings in this unit are listed below. Rate each one by circling the response to the left of the item which best reflects your feelings. In making your ratings consider factors such as relevance, topical importance, reinforcement of concepts, reading level and student appeal. Make only one response to each item. Code: K = KEEP FOR SURE, P = PROBABLY KEEP, O = OMIT.

| | | | | |
|---|---|---|---|---|
| [199] | K | P | O | Making The CBS Evening News (p. 201) |
| [200] | K | P | O | Split-Second Decision (p. 207) |

Please use the back of this page for any comments you want to make about your answers to any of the above items. Include the item number(s).

Code: K = KEEP AS IS, P = PROBABLY KEEP, O = OMIT

---

| | | | | |
|---|---|---|---|---|
| [201] | K | P | O | A "Fickle Affront to the First Amendment?" (p. 209) |
| [202] | K | P | O | Local News: We Live And Die By The Ratings (p. 213) |
| [203] | K | P | O | "President Kennedy Was Shot In Dallas, Texas, Today." (p. 216) |
| [204] | K | P | O | CBS News Guidelines: Coverage of Terrorists (p. 220) |
| [205] | K | P | O | The Prime-Time President (p. 222) |
| [206] | K | P | O | Murrow vs. McCarthy (p. 227) |
| [207] | K | P | O | Harvest of Shame (p. 228) |
| [208] | K | P | O | Migrant (p. 230) |
| [209] | K | P | O | The Tunnel: An Unusual Expense Account (p. 235) |
| [210] | K | P | O | When People Do Things in Dark Corners, 60 Minutes Turns The Light On (p. 236) |
| [211] | K | P | O | Local Stations: Cross-Ownership With News Publications (p. 249) |

WORKSHEETS: Each of the worksheets related to this unit are listed below. Rate each one by circling the response to the left of the item which best reflects your feelings. In making your ratings consider such factors as relevance, importance and student appeal. Make only one response to each item. Code: K = KEEP AS IS, R = REVISE, O = OMIT.

| | | | | |
|---|---|---|---|---|
| [212] | K | R | O | 5/1 News Questionnaire |
| [213] | K | R | O | 5/2 Choose Your News |
| [214] | K | R | O | 5/3 Comparing Network Newscasts |
| [215] | K | R | O | 5/4 Local News Log: A Fair Performance? |
| [216] | K | R | O | 5/5 The School Eyewitness News: Agenda |

OVERALL UNIT RATING: Circle the number on the scale below to indicate your rating for this unit.

[217] 9 8 7 6 5 4 3 2 1 0
Excellent Very Good Good Fair Poor

Please use the back of this page for any comments you want to make about your answers to any of the above items. Include the item number(s).

## Unit 6: The Television Environment

TEXT: A series of statements about the text of this unit is stated below. Circle the response to the left of each statement which best reflects your feelings. Make only one response to each item. Code: SD = STRONGLY DISAGREE, D = DISAGREE, U = UNDECIDED, A = AGREE, SA = STRONGLY AGREE, NA = NOT APPLICABLE.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| [218] | SD | D | U | A | SA | NA | The introductory quotation in this unit would capture the interest of most students. |
| [219] | SD | D | U | A | SA | NA | The introductory quotation could be expected to form the basis of a meaningful group discussion. |
| [220] | SD | D | U | A | SA | NA | The text in this unit is relevant to the curriculum goals for student learning. |
| [221] | SD | D | U | A | SA | NA | The text is relevant to the development of critical TV viewing skills. |
| [222] | SD | D | U | A | SA | NA | The text of this unit is interesting to students. |
| [223] | SD | D | U | A | SA | NA | The reading level of this unit is appropriate for most students. |
| [224] | SD | D | U | A | SA | NA | The text is clear and well-written. |
| [225] | SD | D | U | A | SA | NA | Graphics and other visuals are effectively used in this unit. |

CLASS ACTIVITIES: Each of the class activities in this unit are listed below. Rate each one by circling the response to the left of the item which best reflects your feelings. In making your ratings consider factors such as relevance, importance, student appeal and ease of implementation. Make only one response to each item. Code: K = KEEP AS IS, R = REVISE, O = OMIT.

| | | | | |
|---|---|---|---|---|
| [226] | K | R | O | Chances are... (p. 254) |
| [227] | K | R | O | Surprises for the Hermit? (p. 257) |
| [228] | K | R | O | Drawing Conclusions (p. 258) |
| [229] | K | R | O | Funny, Isn't It? (p. 259) |
| [230] | K | R | O | Pictures of Youth (p. 260) |
| [231] | K | R | O | The Medium's Messages (p. 263) |
| [232] | K | R | O | "Pigeonholing" (p. 265) |
| [233] | K | R | O | Portraits of Violence (p. 270) |

Please use the back of this page for any comments you want to make about your answers to any of the above items. Include the item number(s).

READINGS: Each of the readings in this unit are listed below. Rate each one by circling the response to the left of the item which best reflects your feelings. In making your ratings consider factors such as relevance, topical importance, reinforcement of concepts, reading level and student appeal. Make only one response to each item. Code: K = KEEP FOR SURE, P = PROBABLY KEEP, O = OMIT.

| | | | | |
|---|---|---|---|---|
| [234] | K | P | O | Casting For TV Parts: The Anatomy Of Social Typing (p. 275) |
| [235] | K | P | O | A Question Of Principle (p. 278) |
| [236] | K | P | O | Television, Violence, and the Public Interest (p. 281) |
| [237] | K | P | O | TV Dulls Marriage (p. 285) |
| [238] | K | P | O | Women's Real Roles Don't Show Up On TV (p. 286) |
| [239] | K | P | O | "Too Much Happiness Is Boring" (p. 287) |
| [240] | K | P | O | "Chewing Gum" or "A Course You've Chosen to Eat"? (p. 291) |
| [241] | K | P | O | Excerpt from "Soap" #46 (p. 295) |
| [242] | K | P | O | The Great Homogenizing Machine (p. 304) |
| [243] | K | P | O | Buenas Noches, Frito Bandito..(p. 308) |

WORKSHEETS: Each of the worksheets related to this unit are listed below. Rate each one by circling the response to the left of the item which best reflects your feelings. In making your ratings consider such factors as relevance, importance and student appeal. Make only one response to each item. Code: K = KEEP AS IS, R = REVISE, O = OMIT.

| | | | | |
|---|---|---|---|---|
| [244] | K | R | O | 6/1 The TV Hermit's Choices For The Typical American Person |
| [245] | K | R | O | 6/2 Who's On TV |
| [246] | K | R | O | 6/3 Beautiful People |
| [247] | K | R | O | 6/4 The Cardboard Cutout Character |
| [248] | K | R | O | 6/5 Solving Problems With Force On Television |
| [249] | K | R | O | 6/6 Interview Your Family |
| [250] | K | R | O | 6/7 Stereotypes |
| [251] | K | R | O | 6/8 Television Viewing Questionnaire |

Please use the back of this page for any comments you want to make about your answers to any of the above items. Include the item number(s).

**OVERALL UNIT RATING:** Circle the number on the scale below to indicate your rating for this unit.

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| [252] | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 | 0 |
| | Excellent | | Very Good | | Good | | Fair | | Poor | |

## Unit 7: A Saving Radiance

**TEXT:** A series of statements about the text of this unit is stated below. Circle the response to the left of each statement which best reflects your feelings. Make only one response to each item. Code: SD = STRONGLY DISAGREE, D = DISAGREE, U = UNDECIDED, A = AGREE, SA = STRONGLY AGREE, NA = NOT APPLICABLE.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| [253] | SD | D | U | A | SA | NA | The introductory quotation in this unit would capture the interest of most students. |
| [254] | SD | D | U | A | SA | NA | The introductory quotation could be expected to form the basis of a meaningful group discussion. |
| [255] | SD | D | U | A | SA | NA | The text in this unit is relevant to the curriculum goals for student learning. |
| [256] | SD | D | U | A | SA | NA | The text is relevant to the development of critical TV viewing skills. |
| [257] | SD | D | U | A | SA | NA | The text of this unit is interesting to students. |
| [258] | SD | D | U | A | SA | NA | The reading level of this unit is appropriate for most students. |
| [259] | SD | D | U | A | SA | NA | The text is clear and well-written. |
| [260] | SD | D | U | A | SA | NA | Graphics and other visuals are effectively used in this unit. |

**CLASS ACTIVITIES:** Each of the class activities in this unit are listed below. Rate each one by circling the response to the left of the item which best reflects your feelings. In making your ratings consider factors such as relevance, importance, student appeal and ease of implementation. Make only one response to each item. Code: K = KEEP AS IS, R = REVISE, O = OMIT.

| | | | | |
|---|---|---|---|---|
| [261] | K | R | O | Parenting with Television (p. 314) |

[illegible] Use the back of this page for any comments you want to make about your answers to any of the above items. Include the item number(s).

READINGS: Each of the readings in this unit are listed below. Rate each one by circling the response to the left of the item which best reflects your feelings. In making your ratings consider factors such as relevance, topical importance, reinforcement of concepts, reading level and student appeal. Make only one response to each item. Code: K = KEEP FOR SURE, P = PROBABLY KEEP, O = OMIT.

| | | | | |
|---|---|---|---|---|
| [262] | K | P | O | "Wired City, U.S.A.: The Charms and Dangers of Two-Way TV" (p. 318) |
| [263] | K | P | O | Satellite Spurs Growth of Cable TV (p. 324) |
| [264] | K | P | O | Bye-Bye, Nightly News (p. 328) |
| [265] | K | P | O | A New Age of Cultural Programming on TV (p. 330) |

WORKSHEETS: Each of the worksheets related to this unit are listed below. Rate each one by circling the response to the left of the item which best reflects your feelings. In making your ratings consider such factors as relevance, importance and student appeal. Make only one response to each item. Code: K = KEEP AS IS, R = REVISE, O = OMIT.

| | | | | |
|---|---|---|---|---|
| [266] | K | R | O | 7/1 Favorite Programs |
| [267] | K | R | O | 7/2 Non-Prime Time Viewing Log |
| [268] | K | R | O | 7/3 Evening Television Viewing Log |
| [269] | K | R | O | 7/4 Why I Watch TV |
| [270] | K | R | O | 7/5 Class Evening Viewing By Days Of Week |
| [271] | K | R | O | 7/6 Class Totals From "Why I Watch TV" |
| [272] | K | R | O | 7/7 The TV Know-It-All |
| [273] | K | R | O | 7/8 The Critical Television Viewer: What It Takes |

OVERALL UNIT RATING: Circle the number on the scale below to indicate your rating for this unit.

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| [274] | 9 | 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 | 0 |
| | Excellent | | Very Good | | Good | | Fair | | Poor | |

Please use the back of this page for any comments you want to make about your answers to any of the above items. Include the item number(s).

Write in your responses to the following questions. Please feel free to use the back of the page for any additional comments you would care to make.

[275] What are the strong points of the Student Textbook?

[276] In what ways could the Student Textbook be improved?

## V: PROMOTION AND DISTRIBUTION...

Approximately how much would you expect the curriculum materials to cost per copy?

[277] Teacher's Guide (including Worksheets) $____________

[278] Student Textbook (soft cover) $____________

[279] The journals and magazines that would be most effective in informing potential users about the availability of the curriculum package are:

[280] The conferences and annual meetings of professional associations that would be most effective for informing potential users about the availability of the curriculum package:

Please use the back of this page for any comments you want to make about your answers to any of the above items. Include the item number(s).

[281] Other effective means of informing potential users about the curriculum package are:

VI: SOME FINAL QUESTIONS....

[282] What do you think are the strong points of the curriculum (including goals, critical viewing skills addressed, materials, content, teaching strategies, and instructional activities)?

[283] In what ways could the curriculum be improved?

[284] How appealing is the title of the curriculum, "Television, A Course of Study"?

[285] Does the present title accurately reflect the curriculum content?

[286] What alternate titles can you suggest?

Please use the back of this page for any comments you want to make about your answers to any of the above items. Include the item number(s).

**OVERALL RATING:** Circle the number on the scale below to indicate your rating for this television curriculum package.

[287] 9 8 7 6 5 4 3 2 1 0
Excellent Very Good Good Fair Poor

**PLEASE COMPLETE THE FOLLOWING INFORMATION FOR FUTURE MAILINGS:**

Name:______________________________ Date:______________

Position/Title:______________________________

School/Educational Agency:______________________________

Address:______________________________

______________________________

Telephone: (Bus.)______________ (Home)______________

Home Address:______________________________

______________________________

Summer Address (if different) ______________________________

______________________________

Thanks again for your participation.

Please use the back of this page for any comments you want to make about your answers to any of the above items. Include the item number(s).

# APPENDIX C

## Alternate Curriculum Titles Suggested by Reviewers

## ALTERNATE CURRICULUM TITLES SUGGESTED BY REVIEWERS

A Student's Guide to Television
All About Television: A Course of Study
Analysis of Communication: Television
Coming Up on Television
Critical TV Viewing: A Curriculum
Critical TV Viewing Skills Curriculum
Exploring Television Programming
Mom, Apple Pie, and TV
Reading About Seeing
Television: A Guide to Critical Viewing
Television: A World to Know
Television and Society
Television and Your Life
Television: Do You Know What You're Watching?
Television: Friend or Foe?
Television in My Life
Television in Your Life
Television: It Can Change Your Life
Television: Let it Work for You
Television: Selective Use
Television: The Shape of the Future
Television: The American Way
Television: Wasteland or Wonderland
Television: What is It?
Television: Who Cares?
The Camera Never Blinks: A Course on You and Television
The Challenge of Television
The Tube Reviewed
TV and Me
The World of Television
TV: Inside and Out
TV: More Than Meets the Eye
TV or Not TV
TV—You are What You Watch
Using Television
What You See is What You Get
You and Television

# FORMATIVE REVIEW OF THE CRITICAL TELEVISION VIEWING SKILLS CURRICULUM FOR SECONDARY SCHOOLS

## VOLUME II

## Teacher's Guide: Reviewers' Suggested Revisions

Compiled by

Roni Simon

July 1979

Educational Testing Service

1947 Center Street
Berkeley, California 94704

One American Plaza
Evanston, Illinois 60201

# TELEVISION: A COURSE OF STUDY

## SUBSTANTIVE COMMENTS

-1-

The preface serves as a rationale for teachers, which is appreciated as being necessary. However, it has been suggested that this be expanded to include:

1) The analogy that children often learn as much from TV as written materials, yet have not been "taught" to view TV as critically as they are "taught" to criticize written materials.

2) The notion that there exists an overlap of the specific skills needed to be "critical" of any media, be it visual, print or audio.

3) The expansion of a positive statement regarding the desirability of becoming responsible for our "broad based cultural environment" by becoming aware of the factors which influence that control.

Why a curriculum on viewing television~~?~~ critically?. ✓

(Fragment) – Especially when ~~kids~~ children spend so much time in front of the ~~tube~~ televison already ✓ (not doing their homework!), does it make sense to offer them a course on it?

¶ There is no denying that this objection is as well-intentioned as it is commonplace. But the body of evidence - and it is a large body - indicates that adolescents generally are improperly equipped to make effective use of television in their lives. It is a medium that directly consumes almost 23 hours of their average week, and it indirectly has an effect on the way they talk, what they wear, what they eat, and how they think. The average American family has a television set on ~~over~~ more than six hours a day. Large families use the TV for ~~over~~ more than 60 hours a week. ✓ Four out of five homes have color sets. Almost half have two or more sets under the same roof. Television is more than just a great American habit: it is a broad-based cultural environment over which we (who?) have very little direct ~~control~~ control. ✓

This is a semester course designed to teach high school students to become more sophisticated, ~~and~~ discriminating viewers of television and thinkers in general. Text material, ✓ readings, activities and worksheets are all directed at allowing students to develop specific viewing and thinking skills. It is a ~~easy~~ demanding course: almost daily ✓ students engage in individual or group writing and discussion tasks. Reading assignments, while not lengthy, present important information and provocative opinion designed to stimulate discussion and inquiry. At the close of the course, students should have a fundamental understanding of television not only as a ~~as a~~ medium ~~and~~ but also as ✓ an industry. They will also have thoroughly examined their own viewing behavior, evaluated it, and given considerable attention to how they might better use television in their lives.

**Contents** **Teacher's Guide**

| | | Page |
|---|---|---|
| Preface | | i |
| General Introduction | | 2 |
| Unit 1 | Introduction | 7 |
| | Lesson Plan | 8 |
| Unit 2 | Introduction | 13 |
| | Lesson Plan | 15 |
| Unit 3 | Introduction | 19 |
| | Lesson Plan | 21 |
| 419 CALIFORNIA ST. | Introduction | 28 |
| | Lesson Plan | 29 |
| Unit 4 | Introduction | 30 |
| | Lesson Plan | 32 |
| Unit 5 | Introduction | 36 |
| | Lesson Plan | 38 |
| Unit 6 | Introduction | 42 |
| | Lesson Plan | 43 |
| Unit 7 | Introduction | 49 |
| | Lesson Plan | 51 |
| Worksheets | | ~~p~~.53 ✓ |

Many teachers would like clearly specified objectives listed.

(Since the primary purpose of this course is to teach students to become more critical consumers of TV, the student plays a central role within this course.)

In seeking to teach students to become more critical consumers of television, this course recognizes the central role the student plays in this effort. It is not television itself that is under the microscope; it is the student's relationship to television. When the student has full knowledge of this relationship, ~~this curriculum~~ the course will have achieved a large measure of its objectives.

Relative to the rest of the American population, young people are not, on the average, heavy users of television. In your own class you will probably have students who watch little or no television, as well as some who watch much more than the average. Some will express extreme cynicism for television; others will indicate a naive acceptance of it. This course takes such diversity into consideration ~~and at the same time~~ while also respect~~s~~ing it. The curriculum can ~~be of broad~~ benefit ~~to~~ all students, no matter what ~~their~~ attitudes and predispositions toward television they hold.

## Organization

The student textbook is divided into seven chapters, or "Units," described in detail in this Guide. In brief, the units are:

*Unit 1: You and Television.* An introduction to television as a medium and the way American's use it.

*Unit 2: The Television Industry.* A comprehensive explanation of television as a business~~,~~ its history and regulations.

*Unit 3: Programs and Production.* Dramatic form, characterization, production techniques.

*Unit 4: Selling.* Commercials, public service announcements, political advertising and packaging.

*Unit 5: That's The Way It Is?* News and information programming.

*Unit 6: The Television Environment.* Television's subtle messages and the effects of viewing.

vague

*Unit 7: A Saving Radiance?* Future technology and a reexamination of the issues raised in Unit 1.

Perhaps move "Some Precautions" either before "General Introduction", or at the very end of this section.

Each unit, in turn, is comprised of four different components which are closely interrelated: ✓

- *The text* provides factual information to the students about television and its role in our society.
- The *activities*, numbered sequentially and interspersed ~~with~~ throughout the text, involve students in group and individual tasks. Some suggest writing assignments of varying lengths; others call for general discussion and responses to specific questions. Many activities are to be performed in class. Some are designed as homework assignments. ✓
- The *readings* encompass a variety of reprinted material. They follow the text in each unit and are arranged in the order that they should be assigned. The readings are not to be thought of as supplementary; while many of them elaborate on issues raised in the text, many of them also present important information not found ~~anywhere else~~ elsewhere in the book. ✓

  Some of these readings are entitled "In Conversation With..." They are edited interviews (especially commissioned for this ~~curriculum~~ course) with people prominent in television: producers, directors, actors, critics, advertisers, and others. A few of the interviews appear in monologue, and the remainder are in question and answer format. ✓
- The *worksheets* appear at the end of this Guide. They are numbered sequentially for each unit. They must be detached from the Guide and reproduced via photocopier or Thermofax equipment. ✓

  The worksheets, which provide students with the opportunity to perform a wide variety of brief written exercises, can be done either in class or for homework. Students should keep all completed worksheets in order in a folder, since some will be referred to later. ✓

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Some Precautions

Because this course aims for broad acceptability, it makes few assumptions about students' knowledge of and attitudes toward television. Therefore: ? ✓

- Factual material in the text is presented without ~~cultural~~ intended bias for or against television. ✓
- Personal opinion is confined to quotations within the text or to the readings that follow. A wide balance of opinion is represented.

Reviewers have commented that a successful curriculum offers enough structure for some teachers, yet still offers the possibility for creative synthesis by others. This may be particularly true of high school teachers.

- At no time are students instructed to change their viewing habits to suit the ends of this course. On only three occasions are they asked to watch very brief (five minutes or less) segments of commercials and programs. On one occasion they are asked to watch a local newscast. Otherwise, all homework assignments can be accomplished within the framework of their usual viewing patterns.

  Note: students who have no television, or who watch no television, should be excused from all assignments that involve viewing. In lieu of this work they can be encouraged to undertake ~~longer~~ different projects.

- The course, ~~in general, is non-judgemental and non-directive~~ is designed to be neither judgemental nor directive. While it seeks to impart valuable critical skills, it ~~does not aim~~ is not to have the students reject television altogether. By the end of the course, students should have the skills necessary to make their own determinations about how to best use television more wisely.

- It is strongly recommended that you maintain the same spirit of neutrality when directing discussion.

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## Using the Teacher's Guide

The Teacher's Guide ~~comprises~~ includes brief introductory material and suggested lesson plans for each unit.

The lesson plans are the foundation for an orderly learning process. Each day's plan, numbered 1 through 84, describes work to be done in class and at home. Directions for using activities and worksheets appear in these lesson plans on the day of their suggested assignment. On some days no homework is scheduled, allowing free time for students or an opportunity to work on longer projects.

Lesson plans, of course, need not be followed to the letter. You are free to follow a progression of work according to the needs and abilities of your students. ~~And yet~~ The lesson plans, however, depict a very workable arrangement of reading material, activities, and worksheets, which are closely synchronized with one another. Extreme ~~variation~~ deviation from this schedule of work will detract from the effectiveness of the material.

"Testing"

Sample criteria for evaluation of the key concepts and areas of emphasis would be helpful.

"Vocabulary"

There is a need for vocabulary work for many classes, as the materials presented are fairly technical, using jargon, often without context clues.

Suggestions for vocabulary work include:

1. Providing a list of challenging terms as an optional exercise.
2. Providing cues to teachers regarding students' varying abilities and need for vocabulary work.

"Core Bibliography"

See appendix i for recommended additional resources.

Additional information for each unit (films, outside reading, long paper topics, and so on) is provided, ~~just before each lesson plan.~~ along with daily lesson plans. ✓

### Testing

Testing - objective or essay - is a matter of teacher discretion. Evaluation of student performance may result more naturally from observation of involvement in class discussion, contributions to group work, punctuality of completed assignments, quality of written work, and other important factors.

### Vocabulary

Language level in the text - vocabulary and sentence structure - should be appropriate to the abilities of the average high school student. Some readings, however, because they are excerpted from newspapers and national magazines, may be challenging to some students. No formal vocabulary work is included in this curriculum. Language problems should be dealt with when they arise.

### A Core Bibliography

It is suggested that the class purchase or borrow several books which would serve as a small~~y~~ but core, library for students who wish to pursue independent work or just to learn more about television. There are many such books available, but a few are strongly recommended: ✓

1. *Television: The Business Behind the Box,* by Les Brown (television reporter for *The New York Times)*. Harcourt, Brace Jovanovich, New York, 1971. An exciting, authoritative approach to how television operates as a business, focusing on the ratings wars among the three networks during 1969 and 1970. Paperback price: $3.75.

2. *The Cool Fire (How To Make It In Television),* by Bob Shanks ( an ABC-TV executive). Norton & Co., New York, 1976. A first-rate personal account of how television works: production, advertising, business, by one who has experienced television on many different levels. Hardcover price: $9.00.

3. *Due To Circumstances Beyond Our Control...* by Fred Friendly (former CBS News President). Vintage Books/Random House, New York, 1967. The world of CBS News over a span of 15 years. Superb antecdotes offer an inside look at the nation's leading news organization. Paperback price: $2.45. ✓

4. *Tube of Plenty*, by Erik Barnouw (leading television historian in this country). Oxford University Press, London, 1975. This book is a compilation of Barnouw's previous works. A thorough but compact history of television from the early 1900's to the mid 1970's. Elaborately indexed, it is an excellent resource book. Paperback price: $4.95.

5. *TV Book*, edited by Judy Fireman. Workman Publishing Co., New York, 1977. Over 100 articles by television professionals, fans, critics on all aspects of television. It is casual in approach, illustrated with hundreds of pictures, and well-indexed. Particularly useful as a history of television programs from the late 1940's to the late 1970's. Paperback price: $7.95 (large format).

6. *The New York Times Encyclopedia of Television*, by Les Brown, New York Times Books, New York, 1977. Several thousand entries describe and define almost anything anyone would want to know about television (does *not*, however, list names of performers), with emphasis on history, business, regulation, technology. Hardcover price: $20.00.

STUDENT LEARNING GOALS

The last goal seems ambiguous. Perhaps list what those standards are.

CRITICAL SKILLS ADDRESSED:

These skills are behavioral and not measurable via observation. Perhaps it could be translated into the cognitive domain.

## Introduction

Unit 1, *You and Television,* introduces the student to television as a ~~unique~~ medium with a special role in the lives of many American people. Important to this unit is the students' logging of their own television viewing behavior, with opportunit~~y~~ies to compare their viewing habits to several national averages.

The teacher should consider the option of permitting students confidentiality with written exercises that demand personal responses. Certain logging exercises may fit this category.

While logging requires some discipline and patience, the results do pay off. Encourage students to be thorough and careful when they log their viewing behavior. The more accurate they are, the more readily they will be able to see their own viewing behavior ~~in terms of~~ compared to national averages.

TIME ALLOTMENT: 9 days

STUDENT LEARNING GOALS:

- To ~~see~~ recognize television ~~is~~ as a unique medium in our cultural history.
- To see how Americans (and students as individuals) watch television. ~~and why.~~
- To develop standards by which to judge one's viewing behavior.

CRITICAL SKILLS ADDRESSED:

- Ability to evaluate and manage one's own television viewing behavior.
- Ability to consider some effects of television viewing.

Day 1 Clear directions seem to be needed, specifically regarding the instructions. Will the students be asked to read the introduction, or will that be left up to them? It might be helpful to have discussion questions suggested.

Worksheets

There does not seem to be enough time alloted for class time to cover these materials.

Day 2 #1

This activity presupposes the student's ability to hold discussions among themselves, and "brainstorming" is a skill that needs to be regularly reenforced in the student.

**Day 1** **In Class**

Do worksheets 1/1 and 1/2, and discuss.

**Homework**

Read pp. 1-3.

**Worksheets**

#1/1: TV VIEWING QUESTIONNAIRE
#1/2: FAVORITE PROGRAMS ✓

Pass out at beginning of first class day, before any discussion of television. Encourage students to take time and be thoughtful with their answers.

#1/1: TV VIEWING QUESTIONNAIRE

Compile results by keeping track of student responses on blackboard, or by soliciting student help, (~~for extra credit~~, ~~if you choose~~). ✓

#1/2: FAVORITE PROGRAMS

As many students as possible should read their choices for each category. Raise the question why certain programs are commonly popular with them, if this trend appears. Allow ten minutes for writing exercise. Have students read their work and discuss.

**Day 2** **In Class**

Do Activity #1, page 1, and Activity #2, page 2. Discuss. Prepare class for worksheets 1/3, 1/4, and 1/5 (logging work).

(Assign activity #3 p.2)? ✓

**Homework**

Begin work on worksheets 1/3, 1/4, and 1/5. Begin work on Activity #3. Read "WHY YOU WATCH, WHAT YOU WATCH, WHEN YOU WATCH," pp. 7-12.

**Activities**

#1: HOW TELEVISION TOUCHES YOUR LIFE (p.2) ✓

Divide the class into groups of 4 to 6 students each. Allow them 10-15 minutes to discuss and then write down any number of things that have "touched their lives" through television. This exercise may be interpreted quite broadly. Encourage "brainstorming." When groups turn in their lists, read and discuss.

#2: TV QUIZ: THE NUMBERS GAME (p.2) ✓

This quiz stimulates thinking about how Americans use television. Have students write down on their own paper what they imagine the answers to be. You may then poll the class to see how closely they guessed the correct answers:

Day 3 "Discuss reading" is a vague directive. Some provocative questions would help. This comment applies throughout where the directive "discuss" is given.

1. True. Boys watch 22½ hours a week, girls about 21½.
2. Sunday.
3. About 100 million.
4. MONDAY NIGHT NFL FOOTBALL.
5. 6.2 hours.
6. True.
7. True (believe it or not).
8. Women, by a considerable margin.
9. False. Violence has varied quite a bit. 1976 was a "bad" ? year for televised violence. 1977 and 1978 showed a marked decline. ✓
10. False. Situation comedies were most popular by far.

#3: WITHOUT TV (p.2) ✓

Allow students a choice of these two, and permit them two to three days to complete the writing assignment. Encourage them to be specific, using examples. Adjust the length of this assignment to class ability.

---

Worksheets for homework ✓

#1/3: NON-PRIME TIME VIEWING LOG
#1/4: EVENING VIEWING LOG
#1/5: WHY I WATCH TV

These worksheets are all logging exercises; that is, students are asked to keep track of, and record their usual weekly viewing patterns-- what, when, and why they watch television. When passing out these sheets, it is most important that you instruct students to be faithful and accurate with this work. ✓

Logging will take seven days (two are weekend days). It is not in itself time-consuming. Students merely record the information asked for.

#1/3 and #1/4: instructions are self-explanatory.

#1/5: WHY I WATCH TV

Students record the reasons for their personal TV watching. ~~watching television~~. The 11 reasons given should suffice for most cases, but spaces ~~is~~ are provided for additional reasons not listed. Note that students may have multiple reasons for watching a specific program and should log them all accordingly. Impress upon them at this stage that there are no "right" and "wrong" reasons for watching television. This exercise ~~is most~~ helps ~~at~~ to arrive at a class ~~portrait~~ Profile of viewing behavior, ~~as well as~~ And allows individuals to see their own viewing behavior in some detail. ✓ ✓ ✓ ✓ ✓

At the end of seven days, class results can be compiled and discussed.

---

**Day 3** In Class

Discuss reading. Continue work on Activity #3.

**Homework**

Complete work on Activity #3. Continue work on worksheets 1/3 - 1/5.

---

**Day 4** **In Class**

Hand ~~Pass~~ in writing work from Activity #3. Read and discuss. ✓

**Homework**

Continue work on worksheets 1/3 - 1/5. Read pp. 4-7.

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**Day 5** **In Class**

Discuss Activity questions for #4, page 4, and #5, page 5. Do Activity #6, page 6. Discuss answers.

**Homework**

Continue work on worksheets 1/3 - 1/5. Read "THERE NEED BE NO APOLOGY, NO LAMENT," pp. 12-17.

---

**Activities**

#4: FOR DISCUSSION (p.4)

1. Perhaps because ~~later~~ daylight hours increase in summertime ~~lengthens~~ extending the time people ~~are~~ stay up at night. ✓ ✓

2. Students can estimate from their own experience.

3. In July, the hour between 4 and 5 p.m. is still an active, outdoors time. In January, for much of the country, it's already getting dark then. ✓

4. Information on the graph may be surprising in different ways to different people. To think that in January at 9 p.m. TV sets in 70% of the nation's homes have a set on may be an obvious choice. ✓

#5: FOR DISCUSSION (p.5)

1. Perhaps the larger the family, the greater the reliance on the television set as a "babysitter" or a source of distraction. It is also more likely that the larger family will have multiple TV sets, with a greater chance that at least one of them is in use.

2. Family wealth is not much of a factor in determining the number of hours per week the set is on, although lower income households are slightly below average. TV reaches everybody.

#6: WHEN PEOPLE WATCH (p.6)

1. Women, 55+.
2. Men, 18-24.
3. 27:19. The U.S. average of 45:30 is the amount of weekly TV usage, in other words, how often the set is on. But the average individual watches 27 hours and 19 minutes per week, according to Nielsen.
4. Men, 25-54.
5. Weekly daytime television - 10 a.m. to 4:30 p.m.
6. Prime time television - Monday to Saturday, 8-11 p.m.; Sunday, 7-11 p.m.

## Day 6

### In Class

Discuss reading. Prepare class for work on Activity #7, page 7.

---

### Homework

Complete work on worksheets 1/3 - 1/5. Begin work on Activity #7.

---

### Activities

#7: OPINION POLL: THE EFFECTS OF TV (p.7) ✓

This should be a two-day assignment whose purpose is to expose students to how other people in their community feel about television. Direct students to choose two or three interviewees, at least one of whom is an adult, to offer *brief* reponses to these or similar questions.

This exercise serves as a means for students to begin exploring these important questions. It is not, at this stage, designed to be a comprehensive project.

---

## Day 7

### In Class

~~Pass~~ Hand in worksheets 1/3 - 1/5. Compile results on worksheets 1/6 - 1/8. Compare to Nielsen graphs. Discuss. ✓

---

### Homework

Complete work on Activity #7.

---

### Worksheets

#1/6: CLASS EVENING VIEWING BY DAYS OF WEEK
#1/7: PERCENTAGE OF CLASS TV HOMES USING TELEVISION
#1/8: CLASS TOTALS FROM "WHY I WATCH TV"

These sheets will record class totals from worksheets 1/4 and 1/5. ( 1/3, NON-PRIME TIME VIEWING LOG, need not be totalled in detail for the purposes of this course. The important information from 1/3 is the total ~~class~~ hours class members spent watching television for one week, during daytime hours). ✓

It is recommended that the teacher compile the results from worksheets 1/4 and 1/5 while students engage in other work. Otherwise the class may be divided into groups, each with its own compiling task to perform.

To Compile Results on:

Worksheet #1/6: Poll the students while they have worksheet 1/4 in front of them; i.e., "How many of you have the television set on sometime between the hours of 6 and 7 at night on Monday?" Record hand votes and mark in your own worksheet #1/6. Ask them to do the same. Continue through each evening hour of the day, through the seven days of the week.

Day 8 #1/9

A good worksheet for wrapping up the unit's work; however some suggestions for dealing with the gathered information purposefully would be useful.

Day 9 #1/9

A strong correlation exists between worksheet 1/9 and the Loevinger reading.

**Worksheet #1/7:** It is recommended that the teacher gather worksheet 1/5 from the class and add up the totals for each category while students engage in other work in class. Add the totals in your own worksheet #1/7. Then read off the totals and ask students to copy them in on their own worksheet 1/7. Discuss the common reasons for watching television.

**Worksheet #1/8:** Transfer information from worksheet 1/7 onto graph in worksheet 1/8 (it may be duplicated on blackboard or shown on an overhead projector). Ask students to copy results in their own graph, and then take a few minutes to answer the questions at bottom. Compare results with the right hand section of the Nielsen graph on page 4 of the text (the middle line is the national average). Discuss. ✓

---

**Day 8** **In Class**

Discuss writing from Activity #7. Begin work on worksheet #1/9.

**Homework**

Complete work on worksheet 1/9.

**Worksheets**

**#1/9: MAKING DECISIONS**

Students can begin work on this worksheet in class and complete the assignment at home in the evening. At this point, after logging and compiling their viewing behavior, they should have enough background to make some rules for themselves ~~on~~ about watching television. When their work is done, have some students read their work and discuss. ✓

---

**Day 9** **In Class**

Read "IN CONVERSATION WITH GEORGE GERBNER," pp. 17-19. Discuss. Discuss work on worksheet 1/9.

**Homework**

(See Unit 2)

5

Unit 2 It is not clear if "Television Timeline" is a part of Unit 1 or 2.

STUDENT LEARNING GOALS:

All goal "verbs" should be at the same level of abstraction; i.e., to "explain" is a specific behavior, but to "understand" is not. This comment pertains throughout the Guide.

CRITICAL SKILLS ADDRESSED:

Are these really skills?

## Introduction

Unit 2, *The Television Industry*, begins with a "Television Timeline" that presents major television events, commentary, and statistics arranged chronologically in three columns from 1920 to 1979. "The Television Timeline" is offered here for student reference only.

Unit 2 itself maps out television organization: the networks, local stations, public television, the Federal Communications Commission, the role of the advertiser, the importance of ratings, and scheduling tactics. Television is seen as a business that makes money by delivering numbers of viewers to sponsors.

This unit presents more comprehensive information about television than any other unit. It is important to proceed at a reasonable pace so that students have a clear understanding of how the industry works.

TIME ALLOTMENT: 12 days

STUDENT LEARNING GOALS:

- To understand the interrelationships between the networks, the local stations, and the Federal Communications Commission.— NAB .
- To explain why all decisions in commercial television are based on profit motive.
- To explain the difference between commercial and public television.
- To know the basic rules and laws regulating television, and other infuences.
- To understand the importance of ratings and scheduling tactics.

CRITICAL SKILLS ADDRESSED:

- Ability to comprehend television as a business.
- Ability to recognize effects of television viewing.

ADDITIONAL INFORMATION:

- Long term writing assignments
    1. Research one aspect of television's history.
    2. Research in detail the different ways sponsors buy time on television.
    3. Research the ratings history of a television program recently cancelled (contact A.C. Neilsen Co., Northbrook, Illinois).

Other class work:

These ideas appear to be very good optional activities.

Activity 1 is directed to students, 2 is directed to teacher, and 3 is directed to either one. It might be clearer to have instructions to teacher separate from those to students. (This Comment applies throughout.)

Film:

Good use of film. It is recommended that the times and prices of films be included.

- Other class work:
  1. "Buy" stock in each of the three networks by examining the quotations in your newspaper's stock market listing. Keep track of price fluctuations over the course of the semester. At the end, decide which ones to keep and which ones to sell, based on their financial performance.
  2. Invite a local station programmer or sales person to speak to the class about the importance of ratings to the local station and how a station buys syndicated programs.
  3. Write to networks for their annual reports (see page 317, text book).

- Film

  *The Electronic Rainbow: Television*
  by Sheldon Renan

  Pyramid Films
  Box 1048
  Santa Monica, CA 90406

  PURPOSE:

  To show how television has developed, how it works, and how it is used.

  SYNOPSIS:

  font

  Divided into three section, the film includes 1) a brief history of the development of TV from the experimental toy to a medium of enormous presence and power in our lives, 2) the basic physical principles and mechanisms of broadcasting and receiving, graphically explained through animation, and 3) a survey of the different kinds of TV systems (broadcast, microwave, cable, closed circuit, etc.) and the special uses of each. It contains examples of TV sequences of every type, from the first footage ever broadcast to daily broadcast fare to "synthesized" computer-composed imagery.

Day 12 #3

Fairly technical article, which might need direction from the teacher. It has been suggested that #1 come after #'s 4 & 5.

**Day 9**

**In Class**

(see Unit 1)

**Homework**

Read pp. 32-38.

**Day 10**

**In Class**

Discuss reading. Do Activity #1, page 35.

**Homework**

Read pp. 38-40. Read "CHANGES PROPOSED," pp. 55-57. Do Activity #2, page 40.

**Activities**

#1: INDEPENDENT OR AFFILIATE? (p.35)

There are approximately 120 independent commercial television stations in the United States, as compared to approximately 600 network affiliate stations. Independents are now more likely to broadcast over the UHF channels to much smaller audiences than the network stations. Some answers students may offer regarding independent stations: 1) they provide few or no network programs, 2) offer many syndicated programs (reruns) and movies, 3) have little or no local news programming, 4) rely on local advertising (few national ads), and 5) may have a shorter broadcast day. Other differences may be discussed.

#2: IN THE "PUBLIC INTEREST" (p.36)

Encourage students to ~~take time~~ think through the ideas and plan before writing, which should amount to 50-100 words. You may note, after reading and discussion, that one network executive defined "the public interest" as "whatever interests the public." This concept may be discussed.

**Day 11**

**In Class**

Read and discuss writings from Activity #2. Discuss reading.

**Homework**

Read pp. 40-42. Read "CARNEGIE II: A NEW BLUEPRINT FOR TOMORROW'S SYSTEM," pp. 57-60.

**Day 12**

**In Class**

Discuss reading. Begin writing on Activity #3, page 42.

**Homework**

Read pp. 42-45. Read "IN CONVERSATION WITH LES BROWN," pp. 63-71.

**Activities**

#3: A FOURTH "NETWORK?" (p.42)

Allow 15-20 minutes for writing on this topic, and perhaps a half hour ~~or so~~ for discussion.

Day 13 **In Class**

Complete Activity #3 and discuss. Discuss reading.

**Homework**

Read pp. 45-48. Read "EVERYTHING YOU'VE ALWAYS WANTED TO KNOW ABOUT TV RATINGS (BUT WERE TOO SKEPTICAL TO ASK)," pp. 60-63.

Day 14 **In Class**

Discuss reading. Do Worksheet 2/1. Do Activity #4, page 48.

**Homework**

Read pp. 48-49.

**Activities**

#4 TWO TUESDAYS IN FEBRUARY (p.48)

Answers to quiz:

1. HAPPY DAYS, Feb. 15.
2. WHO'S WHO, Feb. 15.
3. 27.3%
4. No. FAMILY did, by a small margin.
5. Between 8:15 and 8:30 p.m.
6. WHO'S WHO, Feb. 15.
7. ABC-TV.

**Worksheets**

#2/1: THE RATINGS GAME

Answers:

1. Possibilities include TALES OF THE UNEXPECTED (NBC, Wed.), FANTASTIC JOURNEY (NBC, Thurs.), HUNTER (CBS, Fri.), SONNY AND CHER SHOW (CBS, Fri.), and CODE R (CBS, Fri.)

2. NBC's share declined sharply and steadily as the night progressed, with ABC picking up a slight majority of the lost viewers.

3. Increased.

4. Discuss with students.

| | |
|---|---|
| Day 17 | Worksheet 2/2 |
| | Good worksheet, although it is geared for higher achieving students. |

**Day 15** In Class

Do Activity #5, page 49. Discuss reading. ✓

Homework

Read "IN CONVERSATION WITH FRED FRIENDLY," pp. 71-75.

Activities

#5: 18-49 (p.49)

Allow students 10-15 minutes to form small groups ~~and~~ to brainstorm ideas why the 18-49 year old age group is seen as the desirable target. ✓ ~~and to~~ Generate lists of things this group would and would not be interested in buying. Return to larger group and discuss lists. ✓

**Day 16** In Class

Discuss reading. ✓

Homework

Read pp. 50-52. Do Activity #6, page 52.

Activities

#6: OUTPROGRAM THE EXPERTS (p.52) ✓

+ fragment A short assignment, but one that requires thoughtfulness and imagination. Allow time for discussion the following day - see if the class can agree on general strategies for programming.

**Day 17** In Class

Discuss reading. Discuss Activity #6. Begin work on worksheet 2/2.

Homework

Read pp. 53-54.

Worksheets

#2/2: WEEKDAY PRIME TIME LINEUP

Considerable time should be ~~given over~~ devoted to doing this worksheet, which is one of the more demanding exercises in the curriculum. ✓

It is not possible, without extensive preparatory work, to simulate exactly the way network programmers schedule their programs, ~~And~~ yet this work should give students an approximate idea of how shows are slotted. ✓

**Day 18** In Class

Discuss reading. Continue work on worksheet 2/2.

Day 19 Worksheet 2/3

Directions regarding this activity require discussion on both day 19 and day 20. More guidance is needed. Suggestions include:

1) day 19: Use local newspaper TV columns to review local viewing habits.
2) day 20: Look at worksheet to determine which schedules would be most profitable and appropriate for the local community; and to analyze the decision in terms of economic political, moral, and ethical consequences.

Homework

None scheduled.

Day 19 In Class

Complete work on worksheet 2/2. Compare and discuss results.

Homework

Do worksheet 2/3

Worksheets

#2/3: COMPLETE THE SCHEDULE

This exercise asks that the students imagine the tastes and needs of their local community in order to complete ~~completing~~ a network affiliate's broadcast day schedule, filling in the open time slots with actual syndicated programs. In discussion, have them talk about their programming decisions.

Note that it would be considered inappropriate to air violent programming during the late afternoons, when young children may be watching~~,~~ and that game shows would probably not be popular after midnight, ~~etc~~.?

Day 20 In Class

Discuss work on worksheet 2/3.

Homework

(See Unit 3)

Unit 3

This unit seems very effective and was viewed as having the potential of being used separately as a "mini-course", offered in speech/drama, TV or literature classes.

It is not clear, however, why the sequencing of the student's book is not the same as the planning for the unit. This unit does not hang together with related readings and sequential activities.

## Introduction

In Unit 3, *Programs and Production,* the student focuses on two aspects of programming: how dramatic form works within the constraints of the half hour or hour long program, and how programs are produced.

This unit ~~coordinates~~ correlates especially well with the study of language arts and literature study. Television drama is seen as being very similar in form to stage plays; it also shares certain devices and techniques with short fiction. Students learn about plotting, characterization, dramatic tension, and dialogue. They explore the way a story is portrayed on television as opposed to how it might happen in real life. ✓ ✓

In studying production, students come to know how different elements (camera work, lighting, sound, and editing) combine to create a desired effect.

This unit is especially rich in written activities and worksheets that simulate scripting, plot analysis, and characterization.

TIME ALLOTMENT: 17 days

STUDENT LEARNING GOALS:

- To know the essential ingredients? in a dramatic work. ✓
- To explain how television constraints? affect dramatic form. ✓
- To know how dramatic form distorts reality.
- To explain the different production elements that contribute to a TV program.
- To describe the different jobs involved in the production of television. ✓
- To ~~criticize~~ evaluate television programs ~~for~~ in terms of their production elements. ✓

CRITICAL VIEWING SKILLS ADDRESSED:

- Ability to assess authenticity/reality of the content of television program ~~content.~~
- Ability to evaluate a television program aesthetically.
- Ability to recognize effects of television viewing.

ADDITIONAL INFORMATION:

- Long term writing assignments:

1. Select a short story. Describe what changes you would make in the story if you were to produce it for television. Explain specifically why you would make these changes.

**Film**

It would be helpful to indicate the length of this, (and all suggested films.)

2. ~~Research~~ Investigate the role of unions in the economics of making a television program. What unions are involved? What are their current wage levels? What are some of the restrictions unions which impose on working situations?

- Film

*Basic Television Terms: A Video Dictionary*
by Sheldon Renan

(use address from Unit 2, Teacher's Guide introduction)

PURPOSE

To provide an introduction to television production: hardware, terms, shots, and processes.

SYNOPSIS

This film follows the process of television production from start to finish. It covers big budget (broadcast) and low budget (cable, closed circuit, educational) production, dividing the information into four segments. "~~What~~ Who does what" shows producers, directors, cameramen, and engineers, etc., "pre-production" discusses script, storyboard, and types of shots, "production" compares live and taped TV, studio and location production, multiple and single camera techniques, etc., and "post-production" shows how videotape is edited for viewing.

Day 21 Worksheet 3/1

This exercise seems too simple for students with a background in literary analysis. In this case, it has been suggested teachers use this section in a way which would encourage adaption to students' level of experience with literary analysis.

**Day 20** **In Class**

(See Unit 2)

**Homework**

Read pp. 76-81.

**Day 21** **In Class**

Do Activity #1, page 77, and discuss. Discuss reading. Do worksheet 3/1 and discuss.

**Homework**

Read pp. 81-85. Do Activity #2, page 85.

**Activities**

#1: WARNING! (p.77.)

Have students declare in writing either "yes" or "no" on this question. They should be prepared to elaborate orally, based on their knwoledge of television. ✓

#2: CONFLICT (p.85) ✓

unclear

Approximately a 30 minute writing assignment for (adjust to class ability.) ✓

A strong case can be made for Jeff's principal conflict being with himself: the forces of peer pressure (represented by Woody) clashing with Jeff's moral sensibility. On a more superficial level, Jeff is in conflict with other people: Woody, and also his mother. But students should be able to see beneath this surface to Jeff's inner turmoil.

**Worksheets**

#3/1: PLOTTING "GIFTS"

Have students perform this work in class.
The answers:

1. c
2. e
3. b
4. f
5. d (climax)
6. a (denouement, catharsis)

**Day 22** **In Class**

Discuss reading. Discuss work from Activity #2. *Optional:* Do worksheets 3/2 and 3/3, and discuss.

Worksheets

#3/2: LASSIE, THE CHALLENGE

High school students might be more interested in "Star Wars".

**Homework**

Read pp. 85-86. Do worksheet~~s~~ 3/4 or 3/5. ? ✓

---

**Worksheets**

#3/2: LASSIE: "THE CHALLENGE" *(optional)*

Although the LASSIE storyboard presents only the visual summary of the half-hour show, the 14 scenes depicted all that is necessary to understand the plot.

Allow students 15 to 20 minutes for this worksheet. After writing their plot summaries (which can be condensed to four or five short sentences), students will be asked to consider scenes that are not essential to the understanding of the plot. In effect, the plot's "bare bones" are~~:~~ 1) establishment of conflict (scene 2 or 3), ✓ 2) development of conflict (scene~~s~~ 5 or 7), and 3) climax (scenes ✓ 10 or 11). The basic story can be understood in terms of this scene. ? ✓

Catharsis or denouement is best portrayed in scene 13 or 14. There is no sub-plot in this story.

#3/3: JEFF'S LEAP *(optional)*

Allow 5 to 10 minutes for this exercise, which encourages students to probe beneath the surfaces of characterization in this program.

#3/4: 30 MINUTES, and #3/5: THE SOAPS

It is best to divide these two worksheets among the class. Those who intend to watch television this evening should do #3/4; others can do #3/5.

#3/4: 30 MINUTES

Fragment

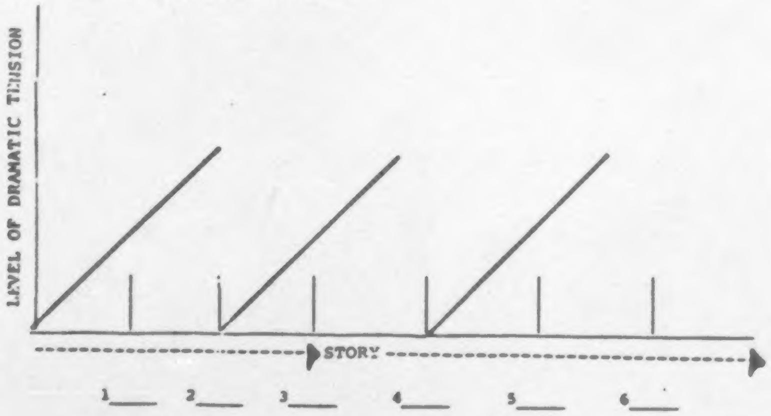
A half hour logging exercise. After a program segment~~s~~ and commercial break~~s~~ ha~~ve~~s been timed, students report on what happens to the plot ✓ just before each break. Encourage them to be specific in their answers. Chances are the program's writers used some device to keep viewers tuned to the program at these times. ✓

#3/5: THE SOAPS

Fragment

Approximately a 30 minute assignment.

The graph should represent three different lines of rising tension, ✓ one for each plot as shown below:



Days 24-25

There is some question whether these activities can really be done in the time alloted.

Day 25

Perhaps reading the Thomas article after writing the scripts would be more inductive, and would render Thomas' points more understandable.

When students are asked to fill in spaces with letters representing dialogue samples, notice that the three plots can be arranged ~~go~~ in any sequence, but with the following paired letters: d-f; a-c; e-b.

The numbers 2, 4, and 6 would be circled to represent places for commercial breaks.

Discuss with students bits of dialogue that seem to you the best examples of *parody*.

Soap operas are much more popular with women than men, and so are scheduled during the day when more women are likely to be at home than men.

---

Day 23 In Class

Discuss reading. Discuss work from worksheets 3/4 and 3/5.

Homework

Read pp. 87-90. Do Activity #3, page 90.

Activities

#3: FOR OUR EARS ONLY (p.90)

Possible answers:

OLIVIA: It's so early...maybe he doesn't feel well or something.
JOHN: ...instead of starting college, like he is.

These two lines of dialogue are spoken almost purely for the benefit of the audience to give them information they need (but which the characters already have). (awkward)

---

Day 24 In Class

Discuss reading. Discuss Activity #3. Do worksheet 3/6 and discuss.

Homework

Read "IN CONVERSATION WITH RICHARD THOMAS," pp. 108-112.

Worksheets

#3/6: GOOD TIMES!

This exercise should take about 20 to 25 minutes.

When students rewrite the GOOD TIMES script, encourage them to write real and natural dialogue for people they know well. Quite possibly, there will be little or no humor in their rewritten scripts.

---

Day 25 In Class

Discuss reading. Do Activity #4, pp. 91-92, and discuss.

Day 25 #4

A strong activity, viewed as "reenforcing learning." Perhaps allot more time to complete.

Day 28

Activity 6 might fit better with the earlier activity on exposition.

Homework

Read "IN CONVERSATION WITH ED ZWICK," pp. 112-115

Activities

#4: PLAYING WITH EXPOSITION IN DIALOGUE

Through parody, students will become more sensitive to the dramatic technique of forcing information into the telling of a story. Divide the class into groups of four or five students each, with one student acting as group leader to write down the script on which they collaborate. Allow 10 to 20 minutes for this work and time enough for each one to be read in class.

Day 26 In Class

Read page 92. Prepare for Activity #5, p. 92, and begin work.

Homework

Finish Activity #5.

Activities

#5: SOLVING PROBLEMS: IN LIFE, IN TELEVISION

Allow 45-60 minutes for this work, to be begun in class and completed for homework. Students pick one of the two examples, and write two versions finishing the story. They need not write elaborate short stories. Instead, they should be advised to continue in the style of the examples.

It is important that, when they read their work, they understand the main differences between television and real life drama.

Day 27 In Class

Read and discuss work from Activity #5.

Homework

Read "CHARACTERIZATION IN STAR TREK," pp. 116-121, and "ABC's QUARTER MILLION DOLLAR MAN PERFORMS HEROICS, TOO," pp. 121-125.

Day 28 In Class

Discuss reading. Do worksheet 3/7 and discuss.

Homework

Read pp. 94-97. Do Activity #6, page 95 and Activity #7, page 96.

**Activities**

#6: FILM OR VIDEO?

Suggested answers:

1. Video
2. Film
3. either one
4. Video
5. Film
6. Film

#7: VIDEO OR FILM?

Suggested answers:

1. Video
2. Video
3. Film
4. Film
5. Video
6. Video
7. Film

Video can be edited in the control room and pieced together as a show in a very short time, and usually more cheaply than ~~with~~ film. Film generally requires less light, is more portable, and has a better tonal quality than videotape.

**Worksheets**

#3/7: LIFE-SCRIPT VS. TV-SCRIPT

Allow 15-25 minutes for this worksheet. Students now should be sensitive to exposition in dialogue and to other differences between dramatic writing and real-life dialogue.

**Day 29** **In Class**

Discuss reading. Discuss work on Activity #6 and Activity #7. Do Activity #8, page 98.

**Homework**

Read pp. 98-100. Read "A DAY IN THE LIFE OF A PRODUCER," pp. 125-127.

**Activities**

#8: TWO BUDGETS

The movie will require a much larger crew, higher salaries to performers, costumes, props, and sets.

larger, higher, bigger, more ?

**Day 30** **In Class**

Discuss reading. Do Activity #9, page 100. Read pp. 101-103, and discuss.

Day 31

The sequencing of readings seems illogical. It is suggested that activity #10 might well coordinate with Norton Reading.

Homework

Read "IN CONVERSATION WITH LARRY LeCAIN," pp. 128-129.

Activities

#9: WHO DOES WHAT? (p.100) ✓

Answers:

1. a
2. k
3. h
4. d
5. a
6. i
7. b
8. f
9. h

**Day 31** In Class

Read pp. 103-104 and discuss. Do Activity #10, page 104, and discuss. Prepare class for worksheet 3/8.

Homework

Do worksheet 3/8. Read "TV'S CAESAR TAILORED TO SMALL SCREEN," pp. 130-131.

Activities

#8: LIGHTING AND MOOD (p.98) ✓

Allow 5-10 minutes for students to write briefly. The example at left shows the family well lit, with the rest of the house in relative darkness, suggesting nighttime. The mood is warm, glowing, festive. The example at right shows actor Robert Culp with backlighting (a halo effect on his hair) and lighting from beneath and in front. This shades his eyes and creates a sinister effect.

Worksheets

#3/8: HOW THE CAMERA SEES

Advise students that they will have to pay very close attention when doing these exercises, since camera shots are often very short!. ✓ When all have completed their work, have them discuss what they've learned about camera movements and their effect on ~~us~~ the viewer. ✓

**Day 32** In Class

Read pp. 105-107 and discuss. Prepare the class for Activity #11, page 106.

Day 33

Perhaps coordinate this with activity 10.

Day 35

These readings might help students in preparing for activity #11.

Homework

Begin work on Activity #11. Read "EDITING FOR RHYTHM," pp. 131-132, and "IN CONVERSATION WITH CHAS NORTON," pp. 133-135. ✓

Activities

#11: ~~CRITICIZING~~ Evaluating TELEVISION PRODUCTION (p.106) ✓

Allow students three nights for this work so that they have some choice of television programs to criticize.

**Day 33** In Class

Discuss reading. Discuss work on worksheet 3/8.

Homework

Read "JAY SANDRICH: THE BEST THERE IS," pp. 136-141.

**Day 34** In Class

Discuss reading. Read "IN CONVERSATION WITH BARBARA SEARLES," pp. 141-145, and discuss.

Homework

Complete work on Activity #11. (p.106) ✓

**Day 35** In Class

Read and discuss work from Activity #11. (p106) ✓

Homework *(optional)*

Read "LASSIE: THE FIRST 25 SHOTS FROM 'THE CHALLENGE'," pp. 145-155.

**Day 36** In Class

Finish reading and discussion of work from Activity #11. (p106) ✓

Homework

(see Worksheets, 419 CALIFORNIA ST.)

### 419 CALIFORNIA STREET

This is an interesting series of exercises. Is the time allotment realistic?

It might be helpful to:

1) Shorten the segment.
2) Encourage some critical audience reaction to what is produced.

## Introduction

As a follow-up to Unit 3, 419 CALIFORNIA ST. is offered as a series of creative exercises designed to put to use some of the concepts and skills addressed in that unit. These exercises appear exclusively on worksheets at the end of this Guide (there are no references to this work in the text of the student textbook).

Even with much more time allotted to this work, it is unlikely that students working in groups would be able to write a complete one hour script for an episode of 419 CALIFORNIA ST. Therefore, worksheets proceed through gradual stages of program development until the student "production team" prepares a script for the opening five or ten minutes of the program.

TIME ALLOTMENT: 6 days

STUDENT LEARNING GOALS:

- To know the essential ingredients in a dramatic work.
- To explain how television constraints affect dramatic form.
- To know how dramatic form distorts reality.

CRITICAL VIEWING SKILLS ADDRESSED:

- Ability to assess the authenticity/reality of the content of television program ~~content~~.
- Ability to evaluate a program aesthetically.

**Day 36** In Class

(See Unit 3)

Homework

Read worksheet #1.

**Day 37** In Class

Discuss and review material from worksheet 1. Do worksheet #2.

Homework

*Optional:* Complete any unfinished individual work on worksheet #2.

**Day 38** In Class

Do worksheet #3. Discuss completed work.

Homework

None scheduled.

**Day 39** In Class

Begin work on worksheet #4.

Homework

None scheduled.

**Day 40** In Class

Complete work on worksheet #4. Begin presentation of script writing work from worksheet #4. Other students record criticisms on worksheet #5.

Homework

None scheduled.

**Day 41** In Class

Complete the presentation of script writing work from worksheet #4. Other students record ~~criticisms~~ evaluation on worksheet #5. Discuss ~~criticisms~~ evaluation from worksheet #5.

Homework

(See Unit 4)

Unit 4

A strong unit. More time should be given to attain the STUDENT LEARNING GOALS.

Long term writing assignments:

Research assignments should provide more detail regarding how students should go about gaining information, or what they should do with that information.

For instance, for #2, students might compare the advertising campaigns of 2 candidates; or investigate the role (and money paid to) media consultants by two candidates.

## Introduction

Unit 4, *Selling*, addresses the issue of messages that persuade: commercials, public service announcements, and political advertising. Students will learn that commercials and other advocacy messages are more meticulously planned and produced than anything else they ~~will~~ see on television. ✓

The unit explores "positioning," misleading statements and visuals, ~~false promises~~, and fallacies. It also examines the role of the Federal Trade Commission in protecting free trade while at the same time prohibiting deception in advertising. ✓

At the end of the unit time is allowed for students to simulate the creative experiences of an advertising agency in preparing an ad campaign for a product, company, or public service organization.

TIME ALLOTMENT: 10 days.

STUDENT LEARNING GOALS:

- To recognize the various arguments and persuas~~ion~~ive techniques used in commercials and other advocacy messages. ✓
- To develop ways to counterargue. ✓
- To understand the ~~lifeline~~ Preparation of a commercial, from conception to broadcast. ✓
- To recognize ~~the~~ similarities between political advertising and other commercial~~s~~ advertising.

CRITICAL VIEWING SKILLS ADDRESSED: ✓

- Ability to recognize arguments employed and to counterargue. ✓
- Ability to recognize effects of television viewing.
- Ability to assess authenticity/reality of television messages.

ADDITIONAL INFORMATION:

- Long term writing assingments: ✓

1. Research an ad campaign on television, using an advertising agency as a resource.
2. Write advertising copy for a political candidate, using persuas~~ion~~ive techniques explained in the unit. ✓

Film

Also suggested: "Harold and Cynthia", a short cartoon depicting the effects of advertising.

Again, a notation on the film time would be helpful.

- Other class work:

1. Invite an advertising agency staff person (specializing in any medium) to speak to the class about various successful persuasion techniques.

2. Conduct a poll among other students to find out how their buying habits are affected by television advertising.

- Film

*Persuading the Public*
14 minutes, color.
Rental: $25.

BFA Educational Media
P.O. Box 1795
Santa Monica, CA 90406

Most public persuasion tries to sell ideas, products or people by building up positive attributes and toning down negative qualities. The purpose of the first technique is to INTENSIFY, the purpose of the second is to DOWNPLAY. By intercutting humorous episodes illustrating the use of these techniques in an advertising agency and a political campaign, this film will both teach and delight students of English and the social studies.

*Campaign: American Style*
produced by CBS News
39 minutes, color.
Rental: $25.

Political campaigns, American style, have become big business. Today, major political offices are attained through the use of many of the advertising techniques associated with Madison Avenue. This film explores in depth a campaign which exemplifies the new "American style." The central figure of the film is packaged and sold much like a commercial product. The campaigning does not make a candidate either more or less competent, but ~~that~~ it provides him with the greatest chance to apply his abilities to public office - and, in fact, seems necessary for the success of his candidacy.

Day 42 Activity #1

Comments on this activity include:

1) This could possibly be an introduction to the unit by informally polling the class to see which commercial slogans are most popular.
2) Discussing significance of "overdirected".
3) Using this material to reenforce earlier work on "images of reality".

Day 43 Activity #2

Directions, in terms of detail, are recommended. A longer time is also recommended.

**Day 41** **In Class**

(See 419 CALIFORNIA ST.)

**Homework**

Read pp. 156-~~158~~ 160?. Do worksheet #4/1.

**Worksheets**

#4/1: COMMERCIALS: COUNT THE SHOTS

Instruct students that they will have to pay close attention to camera work in these commercials; many commercials rely on extremely fast cutting from shot to shot.

**Day 42** **In Class**

Read "OVERDIRECTED," pp. 169-170. Do Activity #1, page 156. Discuss work on worksheet 4/1.

**Homework**

Read "SUBTLE COMMERCIAL MESSAGES EXAMINED," pp. 170-172.

**Activities**

#1: THE LANGUAGE OF SELLING (p.156)

It should be interesting to find out which slogans and phrases are most familiar to the students, and why.

**Day 43** **In Class**

Discuss reading. Do Activity #2, page 160.

**Homework**

Read pp. 160-163. Read "A WORD ABOUT COMMERCIALS," pp. 172-174. Do worksheet #4/2.

**Activities**

#2: POSITIONING

Allow 15-20 minutes for this work, and 10-15 minutes for presentation and discussion. The class can decide on which ~~product~~ group has developed the most effective advertising "position."

**Worksheets**

#4/2: SUBTLE AND OBVIOUS MESSAGES

This work can be done, for most students, during their normal viewing time at home. The "Goal of Message" may be as simple as "buy me," ;

Day 45

Are the reading assignments (by pages) logical?

Day 46 Reading Assignment

Why is this reading assignment (pp. 165-69) and activity #4 placed together? Reading could lead to #5.

or it may be more subtle, as in, "If you drink this cola, you too can enjoy the vigorous, youthful outdoor life."

**Day 44**

In Class

Discuss reading. Do Activity #3, page 162.

Homework

Do worksheet #4/3.

Activities

#3: SPOTTING THE FALLACY (p.162)

The two fallacies: 1) BLEACH-O may be the 14th best-selling brand of detergent, far ahead of the 15th best-selling brand in sales and quality. 2) The phrase "In Tests" is enabling. Conceivably there may have been only three tests, with women choosing BLEACH-O twice, and the next leading brand the third time.

Worksheets

#4/3: COMMERCIALS: THE PITCH

This is another exercise which students can do during their usual viewing hours. The brief writing task at the bottom asks them to use their skills of ~~arguing~~ argument and logic.

**Day 45**

In Class

Discuss work from worksheet 4/3. Begin work on worksheet #4/4.

Homework

Read pp. 164-165. Read "IN CONVERSATION WITH JIM FITTS," pp. 175-178.

Worksheets

#4/4: FILL IN THE VIDEO

Allow 40 minutes over two days. When groups are working on ideas, encourage them to be specific in describing what the video portion of the commercial will look like.

**Day 46**

In Class

Finish worksheet 4/4. Groups present work, and discuss.

Homework

Read pp. 165-169. Begin work on Activity #4, page 163.

Recommended is Russell Baker's column in the NYT Magazine (early 1978), entitled "Zoom Zoom", as supplementary reading for this work.

**Activities**

**#4: VISUAL MOCKERY?**

This exercise is a good opportunity for students to develop skills in writing a persuasive essay. Allow three nights for this work.

---

**Day 47** **In Class**

Discuss reading. Do Activity #5, page 168. Begin group work on worksheet #4/5. ✓

**Homework**

Continue work on Activity #4. Read "POLITICAL COMMERCIALS: POSING FOR THE TV EYE," pp. 179-180, and "NOTES RE NIXON FOR PRESIDENT ADVERTISING IN THE PRIMARY CAMPAIGNS," pp. 181-184.

**Activities**

**#5: POLITICAL PERSUASION** (p.168) ✓

Suggestions: pay close attention to the video portion of the Nixon commercial. Notice, also, that the Republicans have cited the words of a leading Democrat, Hubert Humphrey, in attacking the Democratic candidate McGovern. ✓

The McGovern commercial, on the other hand, has strong emotional appeal in showing handicapped war veterans. Phrases like "shattered lives" and "broken dreams," in voice-over, are effective in eliciting our sympathies.

**Worksheets**

**#4/5: WRITE YOUR OWN COMMERCIAL**

Allow three class days, 25 to 35 minutes a day, for this work. Depending on available equipment, groups can carry this work to whatever stage of completion is possible. Set aside 20 minutes or so for presentation when they are finished.

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**Day 48** **In Class**

Read and discuss work in progress on Activity #4. Continue work on worksheet 4/5.

**Homework**

Finish Activity #4.

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**Day 49** **In Class**

Read and discuss writings from Activity #4. Complete group work on worksheet 4/5.

**Homework**

None scheduled.

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**Day 50** **In Class**

Presentation of group work from worksheet 4/5 and discussion.

**Homework**

(See Unit 5)

CRITICAL SKILLS ADDRESSED:

They need to be a little more specific; perhaps add: "Ability to separate factual statements from editorial ones."

Other Class work:

"Research" needs further explanation. What else should they do? What type of research is being requested?

## Introduction

Unit 5, *That's The Way It Is?*, examines television news and documentary programming, at the network and local level. Students will learn that television news programs - no~~t~~w shown to be the American public's primary source of news - often presents widely different agendas of stories, depending ~~on~~ upon which network or local station is reporting the news. The Fairness Doctrine and the issue of cross-ownership of broadcasting station ~~crossownership~~ with newspapers and magazines are seen as potentially restrictive of full and fair news coverage. A four day class exercise involves students' in group simulation of news-gathering within the school, and in ordering their "nightly news" agenda.

TIME ALLOTMENT: 12 days

STUDENT LEARNING GOALS:

- To be able to explain how television selects and presents its news stories.
- To explain the problems of objectivity, bias and social responsibility of transmitting news.
- To understand ~~the~~ possible problems of cross-ownership of local station, newspaper-magazine. ~~cross-ownership~~.

CRITICAL SKILLS ADDRESSED:

- Ability to assess authenticity/reality of television messages.
- Ability to recognize effects of television viewing.

ADDITIONAL INFORMATION:

- Other class work:

1. Research ownership of local stations in your area. If there is cross-ownership with newspapers and magazines, investigate specific situations that reflect the way cross-ownership can ~~affect~~ influence full and fair coverage of local news events.

2. Further research the role of the Fairness Doctrine in local news coverage. Do your local station news directors ~~agree~~ believe that it indirectly causes the avoidance of particularly controversial community issues?

- **Films:**

*TV News: Behind The Scenes*
#3205 Rental: $21. per year ?

Encyclopedia Britannica Educational Corp.
425 N. Michigan Ave.
Chicago, IL 60611.

This film follows the preparation of the ~~local~~ New York ABC evening news from start to finish. The occupational role~~s~~ of each person involved ~~are~~ is described. How the news is gathered and edited is presented as are many common production techniques seen on the news, such as to preparation of graphics, film editing, etc. ~~An excellent film~~.

*TV News: Measure of the Medium*
16 minutes. color (1971)
Rental: $20.

BFA Educational Media
2211 Michigan Ave.
P.O. Box 1795
Santa Monica, CA 90406

Television news is the major source of information for most Americans. How much confidence can we have in it? To evaluate the news product, consumers of news need to be aware of the problems of news dissemination. This film ~~demonstrates~~ presents ~~the~~ complexities of broadcast journalism. It provides a frame of reference for critical judgement of news content and affirms the need to employ many sources of information to be well informed.

*Shaping News for the Consumer*
17 minutes. color (1975)
Rental: $24.

address: see above. (BFA)

News is a commodity, packaged to catch the eye of the consumer, yet our civilization depends on citizens who digest the best information available. This tightly structured film shows that ~~while~~ although more people believe in the truth of television news than in any other form of news, it is primarily a headline service. We then see the advantages and disadvantages of other news sources, concluding that each source can be well used if we know what to expect from it.

Day 51

Somehow the "discussion" should relate to the two opening readings, but this is not clearly specified.

**Day 50** **In Class**

(See Unit 4)

**Homework**

Read "IN CONVERSATION WITH SANDY SOCOLOW," pp. 201-206. Read "SPLIT-SECOND DECISION," pp. 207-209. Do worksheet #5/1.

**Worksheets**

#5/1: NEWS QUESTIONNAIRE

This exercise should take only 5 minutes or so. Compile the results in class the next day.

**Day 51** **In Class**

Discuss reading. Discuss worksheet 5/1. Begin work on worksheet #5/2. ✓

**Homework**

Read pp. 185-188. Finish work on worksheet 5/2.

**Worksheets**

#5/2: CHOOSE YOUR NEWS

If your class is typical of the population as a whole, television news will ~~should~~ be rated the most popular and the most believable. The short writing exercise should work well as a springboard for discussion. ✓ ✓

**Day 52** **In Class**

Discuss reading. Discuss work on worksheet 5/2. Do Activity #1, page 188.

**Homework**

Do worksheet #5/3.

**Activities**

#1: "THE NEWS," FEBRUARY 8, 1979 (p. 188) ✓

1. CBS +NBC both ~~commonly~~ reported on five stories out of 16 (not including stock market report). ✓
2. In other words, NBC had 30 seconds less time for news coverage than CBS. Discuss.
3. NBC leads with a story, possibly because it was its ~~their~~ own poll. ✓
4. Allow 10-15 minutes for discussion on this issue.

Worksheet #5/3

This worksheet would be benefited by some revision.

Suggestions include:

1. Comparing types and frequency of commercials.
2. Comparing newspaper coverage of one story with TV coverage. Does TV only present "headline" material?

Day 54 Worksheet #5/4

Could expand the usefulness of this worksheet by comparing local channels' % of time with network news. This analysis could lead to a discussion on the effect of viewers.

**Worksheets**

#5/3: COMPARING NETWORK NEWSCASTS

Students may choose among the three network newscasts. When this work is completed, spend some time comparing the three different news agendas for the evening. Chances are that each network will have a considerably different list of stories.

---

**Day 53** **In Class**

Discuss work from worksheet 5/3. Do Activity #2, page 188, and discuss.

**Homework**

Read pp. 189-~~190~~ 192. Read "A FICKLE AFFRONT TO THE FIRST AMENDMENT?", pp. 209-213.

**Activities**

#2: TELEVISION VERSUS PRINT NEWS (p188)

Allow 20 minutes or so for this group activity. Each group should select a leader to draft up a summary of the points the group has decided on.

---

**Day 54** **In Class**

Discuss reading. Prepare for worksheet #5/4.

**Homework**

Read pp. 193-19~~5~~4. Read "IN CONVERSATION WITH TED O'BRIEN," pp. 213-216.

**Worksheets**

#5/4: LOCAL NEWS LOG: A FAIR PERFORMANCE?

It is not necessary that the entire class do this exercise, but newscasts from each local station in your area should be covered. Students should discover that the time given over to the actual reporting of news is not a large percentage of the overall length of the telecast.

---

**Day 55** **In Class**

Discuss reading. Discuss results from worksheet 5/4. Begin work on worksheet #5/5.

**Homework**

Read pp. 195-196. Read "PRESIDENT KENNEDY WAS SHOT IN DALLAS TODAY," pp. 216-220.

Day 56 Activity #3

A good activity that could be structured to build the students' decision-making skills, to project and evaluate consequences--while leading up to an identification of issues.

Day 57

The article offers many issues which need to be addressed.

The worksheet could lead to a probe of these issues, but the presentation needs more structure.

Worksheets

**#5/5: THE SCHOOL EYEWITNESS NEWS: AGENDA**

This extensive group assignment should take up a part of four class days before presentations are made. Even with this time, there probably isn't an opportunity for group members to script an entire 22 minute news program. A brief description of each news item should be sufficient.

It is important that different groups do not communicate with each other during the news gathering process. Some "leakage" is bound to happen, but it should be kept to a minimum. One of the reasons for this work is to find out how different newsgathering groups perceive the importance of different news stories.

When work is completed, groups present their newscast summaries in turn. Other class members take notes. When the presentations ~~are~~ have been completed, allow plenty of time for discussion of 1) discrepancies among newcasts and 2) what students learned from their work in gathering news.

---

Day 56 In Class

Discuss reading. Do Activity #3, pages 195-6. Read "CBS NEWS GUIDELINES: COVERAGE OF TERRORISTS," pp. 220-222.

Homework

Read pp. 197-198. Read "PRIME TIME PRESIDENT," pp. 222-226. Continue work on worksheet 5/5.

Activities

#3: ENG REPORTING (p. 195-196)

Allow 10-15 minutes for this group work, 5-10 minutes for presentations and discussion. It is strongly recommended that students then read CBS NEWS GUIDELINES: COVERAGE OF TERRORISTS immediately afterward for the sake of comparison.

---

Day 57 In Class

Continue work on worksheet 5/5. Discuss reading.

Homework

Read pp. 198-200. Read "MURROW VS. MCCARTHY," pp. 227-228. Continue work on worksheet 5/5.

---

Day 58 In Class

Discuss reading. Continue work on worksheet 5/5.

Homework

Read "HARVEST OF SHAME," pp. 228-229, and "MIGRANT," pp. 230-235. Finish work on worksheet 5/5.

Day 59 Readings

Rich readings, filled with sharp issues. This could be too much for the average student, particularly without activities planned to extend, develop and clarify the issues raised in the readings.

The film "Harvest of Shame" should be shown somewhere in here.

**Day 59** In Class

Begin presentations of work from worksheet 5/5. Discuss reading.

Homework

Read "THE TUNNEL: AN UNUSUAL EXPENSE ACCOUNT," pp. 235-236, and "IN CONVERSATION WITH DON HEWITT," pp. 236-248.

---

**Day 60** In Class

Continue presentations of work from worksheet 5/5. Discuss reading.

Homework

None scheduled.

---

**Day 61** In Class

Finish presentations of work from worksheet 5/5. Compare and discuss.

Homework

(See Unit 6)

Unit 6 Introduction

Having a basic question such as this one would be a good idea for each unit.

STUDENT LEARNING GOALS:

The goals should be personalized, with a relationship between the student as a viewer of T.V. (content).

## Introduction

Unit 6, *The Television Environment*, has a dual focus: the nature of television content, and studies that have shown the effects of that content on viewers. || use parallel structure

In the first part, students consider how television images compare with to the real world. Portrayals of women, minorities, different age groups, and acts of violence are shown to be disproportionate to their real world counterparts. Attention is given to stereotypes and to social and personal values.

In the second part, research is cited that suggests heavy television viewing has a significant effect on how people regard the real world. In confronting this issue, students will conduct their own research and evaluate the question that is pivotal to this curriculum: to what degree should television reflect life's realities?

TIME ALLOTMENT: 17 days

STUDENT LEARNING GOALS:

- Much of television content inaccurately portrays the "real world." (vague)
- Heavy television viewing can distort a person's attitudes toward the "real world." vague

CRITICAL SKILLS ADDRESSED:

- Ability to question the reality of television viewing.
- Ability to recognize effects of television viewing.
- Ability to evaluate and manage one's own television viewing behavior.

ADDITIONAL INFORMATION:

- Long term writing assignments:
  1. Research and write a report on how television portrays ethnic groups who are a distinctive part of our own environment. Interview minority members from your community to ~~gauge~~ assess their opinions on how television presents them.
  2. Log sponsors of violent programming over the course of this unit. Report on which advertisers ~~participated~~ most frequently ~~in the~~ support~~of~~ed programs containing violence. *Option:* Do ~~the same~~ a similar report on sponsors of non-violent programming.

Day 62 Discussion

This discussion will be successful, as it stands,only if the teacher is experienced and well able to lead discussions. Most students and teachers would benefit by having something like a film, cartoon or article to react to.

**Day 61** **In Class**

(See Unit 5)

**Homework**

None scheduled.

**Day 62** **In Class**

Discussion of reality on television. Note: raise the question, "To what degree should television programs reflect life's realities?" Allow for a full class discussion or debate.

**Homework**

Read pp. 253-255. Do worksheet #6/1.

**Worksheets**

#6/1: THE TV HERMIT'S CHOICES FOR THE "TYPICAL AMERICAN PERSON"

Discuss the intent of this worksheet with students before asking them to begin work on it. They will be seeking to categorize the kind of person most often portrayed on television in a positive light. Over the years, a body of research would support these choices:

1. Male.
2. White.
3. 20-40.
4. college.
5. suburban (possibly urban).
6. upper-middle.
7. professional.

**Day 63** **In Class**

Discuss reading. Discuss work on worksheet 6/1. Do Activity #1, page 254.

**Homework**

Read pp. 255-260. Study Activities #2-#5, pp. 257-260. Begin work on worksheet #6/2.

**Activities**

#1: CHANCES ARE... (p.254)

A person like Chance, exposed only to television images, would of course have a very narrow and inaccurate picture of the real world. He would know little of true history, philosophy, great literature, religion. Likewise, he would have very limited and distorted views of society's less attractive aspects: poverty, human suffering, personal tragedies of many kinds.

Day 64

Perhaps rework this day. Maybe too much homework for one day.

Worksheets

#6/2: WHO'S ON TV

Allow three nights for this logging exercise so that students can ~~select~~ Log a single 30-minute program from their usual viewing schedule. When all logging sheets are turned in, spend some time collating results and discussing what the figures mean in terms of the graphs they have been studying.

---

**Day 64** In Class

Do Activities #2 and #3, pp. 257-258, and discuss. Do Activities #4 and #5, pp. 259-260 in groups, and discuss. Prepare class for work on worksheets 6/3, 6/4, and 6/5 (logging work).

Homework

Read "CASTING FOR TV PARTS: THE ANATOMY OF SOCIAL TYPING," pp. 275-278. Continue work on worksheet 6/2. Begin work on worksheets 6/3, 6/4, and 6/5.

Activities

#2: SURPRISES FOR THE HERMIT? (p.257)

Answers:

1. Majority males.
2. Minority females.
3. Probably that, in real society, there are "so many" white ? women and "so few" white men in terms of their television counterparts.

#3: DRAWING CONCLUSIONS (p.258)

Possible answers:

1. Minority females portray teenage characters with disproportionate frequency; majority males portray them with disproportionate infrequency.
2. Majority females are heavily cast in the 21-30 age group because of so many roles calling for "attractive young women." Majority males are heavily cast in the 41-50 age group because of television's demand for "father" or "authority" figures.

#4: FUNNY, ISN'T IT? (p.259)

One television critic has noted that much of our most effective social commentary is handled within the framework of comedy - hence the heavy concentration of minority males in comic roles. Allow students to come up with their own observations in groups.

#5: PICTURES OF YOUTH (p.260)

There are a variety of possible reasons for these figures. Allow students, working in groups, to arrive at their own conclusions.

Day 66

Comments from reviewers regarding activity #6 range from "excellent activity", to questions like, "why divide activity in 2 days?" Controversial.

Is 20-30 minutes enough time to write 200-300 words?

Worksheets

**#6/3: BEAUTIFUL PEOPLE**

Allow four nights for this logging work. Students should be able to log at least two, and preferably four, programs over this period.

**#6/4: THE CARDBOARD CUTOUT CHARACTER**

Allow four nights for this work. When their logging work is done, students should work on the second and third pages of this worksheet.

**#6/5: SOLVING PROBLEMS WITH FORCE ON TELEVISION**

Allow four nights for this work as well. Encourage students to keep careful track of each violent incident and the time they spent watching a particular program. When all have completed this work, the results can be collated and compared to graphs appearing later in this ~~in Unit 6~~ unit. ✓

---

**Day 65** In Class

Discuss reading. Begin discussion of work from worksheet 6/2. Continue discussion of Activities #4 and #5, if necessary.

Homework

Read pp. 261-263. Read "A QUESTION OF PRINCIPLE," pp. 278-281. Continue work on worksheets 6/3, 6/4, and 6/5. Complete worksheet 6/2.

---

**Day 66** In Class

Discuss reading. Complete discussion of worksheet 6/2. Begin work on Activity #6, page 263.

Homework

Continue work on worksheets 6/3, 6/4, and 6/5. Begin work on worksheet 6/6.

Activities

**#6: THE MEDIUM'S MESSAGE** (p.263)

Students select one of the four "TELEVISION MESSAGES" depicted on pp. 262 and 263, or a television message of their own, if they choose. ✓ Allow 20 to 30 minutes for this writing exercise, divided between two class days. ✓

dangles

Worksheets

**#6/6: INTERVIEW YOUR FAMILY**

fragments

A three-night assignment. Advise students not to taperecord long conversations, ~~since~~ for transcribing is very time-consuming. Instead. ~~I~~nstruct them, instead, ~~to~~ prepare a summary of remarks made by family members. ✓

Day 69 #6/7, pp. 265-269

Why doesn't this come before 6/5?

**Day 67** **In Class**

Complete work on Activity #6. Read and discuss. Discuss work in progress on worksheet 6/6.

**Homework**

Complete work on worksheets 6/3, 6/4, and 6/5. Continue work on worksheet 6/6.

**Day 68** **In Class**

Compile results from worksheets 6/3, 6/4, and 6/5. Discuss in detail.

**Homework**

Read pp. 264-265. Complete work on worksheet 6/6.

**Day 69** **In Class**

Discuss reading. Begin Activity #7, page 265. Begin discussing work from worksheet 6/6.

**Homework**

Do worksheet #6/7. Finish work on Activity #7.

**Activities**

#7: "PIGEONHOLING" (p. 265)

Adjust writing length to class ability. ~~Allow them~~ Require students to work in class before completing the assignment at ~~night~~ home.

**Worksheets**

#6/7: STEREOTYPES

Students may or may not have clear ideas about these stereotypes, depending ~~on~~ upon their exposure to them. In discussion, you may entertain ideas for additional ~~people~~ stereotypes of people.

**Day 70** **In Class**

Finish reading and discussing work from worksheet 6/6. Discuss work from worksheet 6/7.

**Homework**

Read pp. 265-269. Study graphs.

**Day 71** **In Class**

Discuss reading and graphs. Do Activity #8, page 270.

**Homework**

Read "TELEVISION, VIOLENCE, AND THE PUBLIC INTEREST," pp. 281-285.

---

**Activities**

#8: PORTRAITS OF VIOLENCE (p.270)

Students may draw upon whatever real life encounters they may have had with acts of violence, whether direct or second-hand.

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**Day 72** **In Class**

Discuss reading. Read pp. 270-273, and discuss. Prepare class for worksheet 6/8.

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**Homework**

Read "TV DULLS MARRIAGE," pp. 285-286. Read pp. 273-275. Begin work on worksheet 6/8.

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**Worksheets**

#6/8: TELEVISION VIEWING QUESTIONNAIRE

This is a simulation of the experimants that have just been examined in the text. Allow two nights for this work (students may conduct interviews by phone, or during free time in school). Compile results when these are turned in, and compare responses by light, medium, and heavy viewers.

---

**Day 73** **In Class**

Discuss reading. Read "WOMEN'S REAL ROLES DON'T SHOW UP ON TV: SAG," pp. 286-287. Compare content of reading with student's family interviews (from worksheet 6/6).

---

**Homework**

Finish work on worksheet 6/8. Read "IN CONVERSATION WITH BARBARA SEARLES," pp. 287-290.
Part II

---

**Day 74** **In Class**

Complete and discuss results from worksheet 6/8.

---

**Homework**

None scheduled.

---

**Day 75** **In Class**

Read "IN CONVERSATION WITH RICHARD THOMAS, PART II," pp. 291-295., and discuss. Begin work on *Special Activity* (see below).

**Special Activity**

Recognized as a key assignment.

Day 76 Readings

Excellent readings, and if paired with the graphs earlier in this unit, might generate good discussions and an exploration of T.V.'s impact.

**Homework**

Read "IN CONVERSATION WITH SUSAN HARRIS," pp. 295-304. Continue work on *Special Activity*.

---

*Special Activity*

**Allow parts of two class days and nights for students to work on this assignment:**

**Raise the question again: "To what degree should television reflect life's realities?"**

**This issue is ~~most~~ central to this curriculum. Once students have studied material in Unit 6, they will have enough information to approach this issue with expertise. The questions can be handled in several ways:** ✓

**1. a class debate, with non-participants taking notes and acting as judges.**

**2. a persuasive essay writing assignment.**

**3. small group discussion assignment/ have the group leader take notes. Each group would be charged with taking a firm stand on the issue.** ✓

---

**Day 76** **In Class**

Discuss reading. Continue work on *Special Activity*.

**Homework**

Finish work on *Special Activity*. Read "IN CONVERSATION WITH RONALD GOLD AND GINNY VIDA," pp. 304-307, and "IN CONVERSATION WITH JOSEPH AGUAYO," pp. 308-310.

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**Day 77** **In Class**

Complete presentation and discussion of work on *Special Activity*.

**Homework**

(See Unit 7)

## Introduction

The text and readings in Unit 7, *A Saving Radiance*, present a summary of new television technologies which are destined soon (by the mid 1980's) to erode the centralized programming power of the three commercial networks. While studying these new developments, students address the issues of regulating television in the lives of their children in years hence.

The worksheets, however, allow the students to reexamine their current viewing behavior through logging exercises they first performed in Unit 1. The results of this "post-testing" should be compared with the results of their logging work at the beginning of the course; ~~and~~ the differences should be discussed. Worksheet #7/7, THE TV KNOW-IT-ALL, ~~acts as a~~ recapitulat~~ion~~es of many of the major points made in this course.

TIME ALLOTMENT: 8 days

STUDENT LEARNING GOALS:

- To understand how and explain why his or her viewing behavior has or has not changed over the course.
- To recognize important ingredients in thoughtful television criticism.
- To know the variety of new developments in television technology, and to project how these will affect the viewing public of the future.

CRITICAL SKILLS ADDRESSED:

- All critical television viewing skills.

ADDITIONAL INFORMATION:

- Other class work:

  1. Research the roles of a variety of citizen's groups concerned with television. A selected list follows:

  Action for Children's Television (ACT)
  46 Austin St.
  Newtonville, MA 02160.

Communication Commission
National Council of Churches of Christ in the USA
475 Riverside Dr.
New York, NY 10027.

Media Action Research Center
475 Riverside Dr. Room 1370
New York, NY 10027

National Association for Better Broadcasting
2315 Westwood Blvd.
Los Angeles, CA 90063.

or s' ?
National Citizen's Council for Broadcasting ✓
1028 Connecticut Ave. NW
Washington, D.C. 20036.

United Methodist Communications
475 Riverside Dr.
New York, NY 10027.

Day 77 "QUBE"

Reading quite interesting.

**Day 77** In Class

(See Unit 6)

**Homework**

Read pp. 311-314. Read "QUBE," pp. 318-324. Begin *Special Activity*.

**Activities**

*Special Activity*

Instruct the students to select a dramatic program on TV this week to evaluate ~~criticize~~. Have them pretend that they are previewing the show the day before broadcast.

For one example of a good television evaluation ~~criticism~~, refer them again to "TV's CAESAR TAILORED TO A SMALL SCREEN," pp. 130 -131 in Unit 3.

Students evaluations ~~criticisms~~ should focus on the relative merits of the program as a worthwhile viewing experience for the public-at-large. Students should consider dramatic form, quality of performance, production techniques, and the general level of interest. They may also discuss the program as a business event: how does the program fit into the network's profit-making scheme?

Suggested length: 400-500 words.

**Day 78** In Class

Do worksheet #7/1, and discuss. Discuss reading. Prepare class for worksheets 7/2. 7/3, and 7/4.

**Homework**

Read pp. 314-317. Read "SATELLITE SPURS GROWTH OF CABLE TV," pp. 324-328. Begin work on worksheets 7/2, 7/3, and 7/4. Continue *Special Activity*.

**Worksheets**

#7/1: FAVORITE PROGRAMS

Identical to worksheet #1/2 described in Unit 1 lesson plan. Have students fill out sheets and compare with ~~to~~ their work from Unit 1.

#7/2: NON PRIME TIME VIEWING LOG
#7/3: EVENING TELEVISION VIEWING LOG
#7/4: WHY I WATCH TV

These are the same as worksheets 1/3, 1/4, and 1/5 from Unit 1 (see lesson plans for description). Logging on these sheets will take five evenings. When the work is done, compile and compare the results from Unit 1's work.

Day 79 In Class

Do Activity #1, page 314, and discuss. Discuss reading.

Homework

Continue work on worksheets 7/2, 7/3, and 7/4. Read "BYE-BYE, NIGHTLY NEWS," pp. 328-330. Continue *Special Activity*.

Activities

#1: PARENTING WITH TELEVISION (p.314)

Allow ten to fifteen minutes or so for group work, and 15-20 minutes for disucssion. Possibly some students have brothers or sisters who are very young. Their experiences will be valuable in discussion.

Day 80 In Class

Discuss reading. Discuss progress with logging work.

Homework

Continue work on worksheets 7/2, 7/3, and 7/4. Read "A NEW AGE OF CULTURAL PROGRAMMING ON TV," pp. 330-333. Finish work on *Special Activity*.

Day 81 In Class

Begin reading *Special Activity* writings, ~~and~~ Discuss. Begin work on worksheet 7/7.

Homework

Continue work on worksheets 7/2, 7/3, and 7/4. Finish work on worksheet 7/7.

Worksheets

#7/7: THE TV KNOW-IT-ALL

Students should try to simulate a newspaper column. Allow 20 minutes in class, and another 30 minutes for homework.

Day 82 In Class

Finish reading *Special Activity* writings, and discuss. Read and discuss worksheet 7/7.

Homework

Finish work on worksheets 7/2, 7/3, and 7/4.

**Day 83** In Class

Compile results from worksheets 7/2, 7/3, and 7/4 on worksheets 7/5 and 7/6. Discuss differences from results in Unit 1. Prepare class for worksheet #7/8.

Homework

Begin work on worksheet 7/8.

Worksheets

#7/8: THE CRITICAL TELEVISION VIEWER: WHAT IT TAKES

A two-part exercise, the first to be done for homework, the second to be done in groups in class. Allow 15 minutes group time and the remainder of the class for discussion.

**Day 84** In Class

Complete work on worksheet 7/8. Read and discuss.

Homework

None. (end of course)

Worksheet 1/1

This worksheet might be expanded to include 5/1.

One reviewer suggested that there be alternative assignments for students who do not have a TV. Another thought "Question 11 will often be interpreted as nosey or personal."

## TV VIEWING QUESTIONNAIRE

Fill out the questionnaire to the best of your ability.

1. I watch television about ______ hours a week, on the average.

2. In our house, the television is on about ______ hours a week.

3. I watch television during dinner: never rarely sometimes fairly often very often almost always ✓
(circle most appropriate response)

4. I watch television during breakfast: never rarely sometimes fairly often very often almost always ✓

5. I watch about ______ hours of local news a week.

6. I watch about ______ hours of network news a week.

7. If I were forced to give up all but one of the following, I would probably keep: ✓
radio television newspaper magazines books movies

8. My family watches television together: never rarely sometimes fairly often very often almost always ✓

9. When we watch programs together, we talk about what we see: ✓
never rarely sometimes fairly often very often almost always

10. Most of what I see on television, I:
like very much.
like somewhat.
don't like that much.
don't like at all.
Spacing poor

11. We have ______ television black/white set(s) in our house. We have ______ color set(s) in our house.

12. I have my own TV in my room. ______

13. My heaviest viewing night is M T W TH F S SU
(Circle most appropriate response)

Worksheet 1/2

There is a problem with the term "rank" in the instructions. Particularly when applied to #4. In number 1 rank the worst or the best show, or the one most nearly tolerable?

It might be interesting, rather than rank programs within categories, to allow students to list as many or as few programs as they like in each category. A discussion could then focus on the number of shows in the top category vs. say, the number of shows in the unobjectionable category. This could oepn discussions regarding T.V. as a mass medium, and perhaps could lead into readings on pp. 7-12.

This worksheet might have fewer items.

Worksheet 1/2

## FAVORITE PROGRAMS

1. List the shows you feel very strongly about watching each week--ones you would feel very bad~~ly~~ about if you were forced to miss them. Rank the programs, in order of preference.

| SHOW NAME | RANK |
|---|---|
| ______________________________ | ________________ |
| ______________________________ | ________________ |
| ______________________________ | ________________ |
| ______________________________ | ________________ |

2. List the shows you *like* to see each week, but would not feel bad~~ly~~ about missing if you were forced to.

| SHOW NAME | RANK |
|---|---|
| ______________________________ | ________________ |
| ______________________________ | ________________ |
| ______________________________ | ________________ |
| ______________________________ | ________________ |

3. List the shows you wouldn't object to seeing, if there were nothing else to do.

| SHOW NAME | RANK |
|---|---|
| ______________________________ | ________________ |
| ______________________________ | ________________ |
| ______________________________ | ________________ |
| ______________________________ | ________________ |

4. List shows you would not watch under any circumstances, even if there were nothing else to do.

| SHOW NAME | RANK |
|---|---|
| ______________________________ | ________________ |
| ______________________________ | ________________ |
| ______________________________ | ________________ |
| ______________________________ | ________________ |

Talk about your choices on the other side of this worksheet. Why are the shows in the top group appealing to you? What is it about the last group of shows that keeps you from tuning in to them? Explain your reasons as specifically as you can.

Worksheet 1/3

This activity should be preceded by estimating how much is watched. It may be difficult to get many students to fill out a log this long.

Worksheet 1/3

## NON-PRIME TIME VIEWING LOG
(morning, afternoon, until 6 P.M., EST)

Keep track of all the television you watch for one week, from the hours of 7 A.M. until 6 P.M. Write down the name of the program, when the program began, and how much time you watched each show.

| DAY | NAME OF SHOW | STARTED | MINUTES WATCHED | DAY'S TOTAL: MINUTES | Channel/Network |
|---|---|---|---|---|---|
| **MONDAY** | | | | | |
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| **TUESDAY** | | | | | |
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| **WEDNESDAY** | | | | | |
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Worksheet 1/3, p.2

## NON-PRIME TIME VIEWING LOG

| DAY | NAME OF SHOW | STARTED | MINUTES WATCHED | DAY'S TOTAL: MINUTES |
|---|---|---|---|---|
| **THURSDAY** | | | | |
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| **FRIDAY** | | | | |
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| **SATURDAY** | | | | |
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| **SUNDAY** | | | | |
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TOTAL MINUTES FOR WEEK: ____________

= ____hrs.____mins.

Worksheet 1/4

## EVENING TELEVISION VIEWING LOG
## (6 P.M.- 1 A.M.)

Follow the same method as for the NON-PRIME TIME VIEWING LOG.

| DAY | NAME OF SHOW | STARTED | MINUTES WATCHED | DAY'S TOTAL: MINUTES |
|---|---|---|---|---|
| **MONDAY** | | | | |
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| **TUESDAY** | | | | |
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| **WEDNESDAY** | | | | |
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Worksheet 1/4, p.2

## EVENING TELEVISION VIEWING LOG

| DAY | NAME OF SHOW | STARTED | MINUTES WATCHED | DAY'S TOTAL: MINUTES |
|---|---|---|---|---|
| **THURSDAY** | | | | |
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| **FRIDAY** | | | | |
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| **SATURDAY** | | | | |
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| **SUNDAY** | | | | |
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TOTAL MINUTES FOR WEEK: ______________

= _____ hrs. _____ mins.

Now: write in your total time watched from the NON-PRIME TIME VIEWING LOG.

_____ hrs. ____ mins.

TOTAL TELEVISION WATCHED FOR WEEK: _____ hrs. ____ mins.

Worksheet 1/5

## WHY I WATCH TV

While you are logging your viewing activities this week, keep track of the reasons why you watched those programs. Every time you turn the set on, every time you sit down to watch a set that's already on, every time a new program comes on, place a hatch mark (/) in the appropriate column below. Sometimes you may have more than one reason for starting to watch a particular program. In that case, draw hatch marks in the two or more columns that apply.

If you are watching TV for a reason not listed below, write the reason in the space provided at the bottom.

| | I AM WATCHING THIS PARTICULAR PROGRAM BECAUSE✓ | NUMBER OF TIMES | TOTAL | RANK |
|---|---|---|---|---|
| 1. | I want to be informed or learn something. | | | |
| 2. | I want to relax and be entertained. | | | |
| 3. | I just want to kill time. | | | |
| 4. | I want to see something stimulating and exciting. | | | |
| 5. | I don't want to have to talk to people. | | | |
| 6. | I want to join people (family, friends) who are already watching. | | | |
| 7. | I want to forget about my problems. | | | |
| 8. | I want to see a particular TV personality, star or sports figure, etc. | | | |
| 9. | I want to learn about human relationships. | | | |
| 10. | I want to avoid loneliness; people and characters on TV are good company. | | | |
| 11. | I want to avoid certain obligations (homework, etc.). | | | |
| 12. | | | | |
| 13. | | | | |

At the end of the week, total up the number of hatch marks for each category and write the number in the TOTAL column. There should be *at least* one hatch mark for each program you watched during the week. Next, rank each one of the reasons from 1 to 11 (or 1 to whatever number of reasons you used) according to frequency in your log.

### CLASS EVENING VIEWING BY DAYS OF WEEK
(Total students whose sets were on after each hour shown)

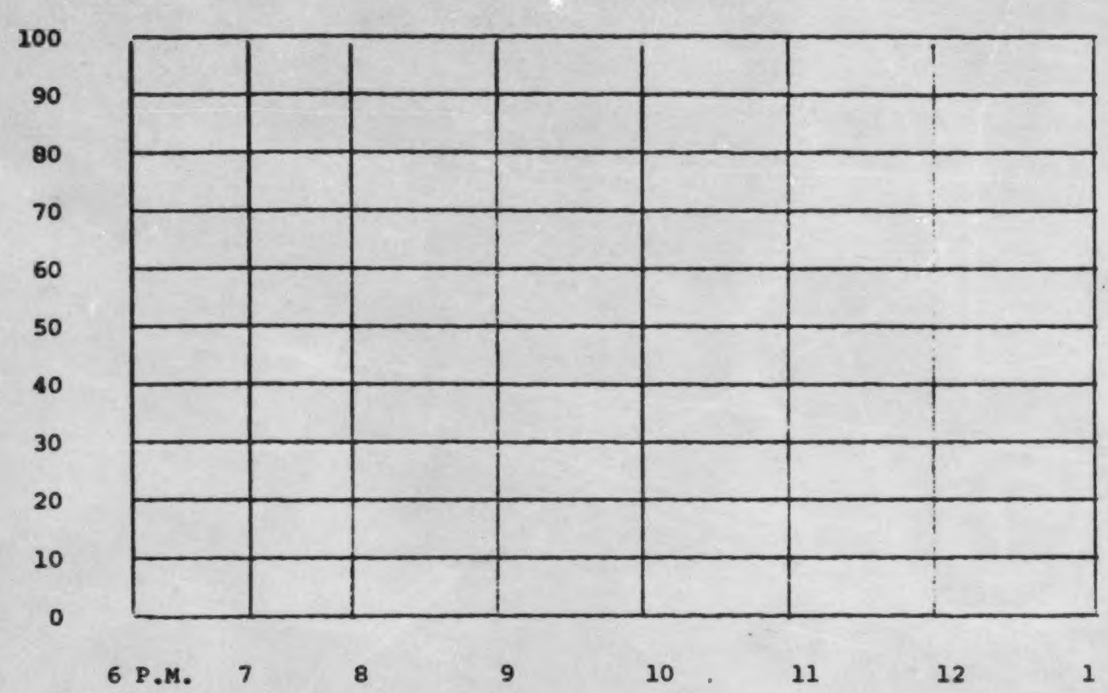
| | 6 P.M. | 7 | 8 | 9 | 10 | 11 | 12 | 1 A.M. |
|---|---|---|---|---|---|---|---|---|
| MONDAY | | | | | | | | |
| TUESDAY | | | | | | | | |
| WEDNESDAY | | | | | | | | |
| THURSDAY | | | | | | | | |
| FRIDAY | | | | | | | | |
| SATURDAY | | | | | | | | |
| SUNDAY | | | | | | | | |
| TOTAL | | | | | | | | |
| DIVIDE BY 7 = DAILY AVG. | | | | | | | | |
| % OF CLASS | | | | | | | | |

Worksheet 1/7

This activity is similar to Worksheet 1/6.

**Worksheet 1/7**

## PERCENTAGE OF CLASS TV HOMES USING TELEVISION
(Evening hours, 6 P.M. to 1 A.M.)



From the information compiled in your class from your TV viewing logging exercises, fill in the graph above. Then compare this graph with the 6 P.M. to 1 A.M. section of the Nielsen graph on page 3. How does your class compare with the 1977 national average, hour for hour? Discuss the similarities and differences.

Look again at the first part of this exercise, CLASS EVENING VIEWING BY DAYS OF WEEK:

1. Which of the seven days shows the most heavy TV use by your class?

    ____________________

2. Find the box with the largest number of student sets in use. What day and hour was it? ____________________________. Refer to a TV Guide, schedule or newspaper: what show was on at that time? ____________________________________

3. Was this program your favorite for the week? ________________ If not, which one was? ________________________________________

## CLASS TOTALS FROM "WHY I WATCH TV"

| | | CLASS TOTAL | RANK |
|---|---|---|---|
| 1. | Want to be informed, learn something | | |
| 2. | Want to relax, be entertained | | |
| 3. | Want to kill time | | |
| 4. | Want to see something exciting, stimulating | | |
| 5. | Don't want to have to talk to people | | |
| 6. | Want to join people (family, friends) who are watching | | |
| 7. | Want to forget about problems | | |
| 8. | Want ot see particular star, personality, sports figure, etc. | | |
| 9. | Want to learn something about human relationships | | |
| 10. | Want to avoid loneliness | | |
| 11. | Want to avoid certain obligations (homework, etc.) | | |
| | Other common reasons: | | |
| | | | |
| | | | |
| | | | |

Worksheet 1/9

## MAKING DECISIONS ABOUT TV VIEWING

Many people in this country don't really watch television programs;--they just have the set on. Television images become a kind of "talking wallpaper", or a kind of visual background music.

If you were to decide to be more thoughtful about your own television viewing, what sort of rules would you make for watching television? Write them down, in order of their importance.

1. ____________________

2. ____________________

3. ____________________

4. ____________________

5. ____________________

6. ____________________

Worksheet 2/1

Will the Nielson ratings actually be attached? The fact that they weren't was confusing.

## THE RATINGS GAME

Attached are the Nielsen ratings for three days of prime time programming by the networks, on Wednesday, Thursday, and Friday, February 15-17,1977.

1. Author and ABC programmer Bob Shanks cites certain terms used by advertisers to refer to programs that are unpopular, that gather low ratings: *Heavy furniture, Brown socks, Hiroshima, Sominex, Terminal yawns*, etc. According to the ratings for these three days, find four programs that might be considered *Terminal yawns*:

| NAME | RATING |
|---|---|
| | |
| | |
| | |
| | |

2. On Wednesday night, NBC started its prime time lineup with 31% of the viewing audience tuned into GRIZZLY ADAMS. What happened to NBC's audience as the night progressed? ~~And~~ Of the other two networks, which benefited ~~the most~~ more?

________________________________________

________________________________________

3. ABC's Friday Night Movie performed well that week. Did it increase or decrease in number of viewers as it progressed?

4. Choose a network. Assume that the ratings you have for your shows have been fairly consistent over the past few months. It is time, now, to make some decisions about programs to cancel, and programs to renew.

Choose at least one show you feel should be cancelled: ____________________
Choose at least one show you feel should be renewed: ____________________
Many more choices if you feel they can be justified by the data here.

________________________________________

________________________________________

Worksheet 2/2

Very popular exercise. Perhaps when working with average (or lower) students, smaller groups would be more effective. One reviewer commented that the activity is "lots of fun but does it give the student a chance to alter the current programming system which so many condemn?"

**Worksheet 2/2**

## THE PRIME TIME GAME
### Scheduling Fall Shows, Monday - Friday

Form into three groups, representing Network A, Network B, and Network C. Select a leader who will act as head of programming and who will chair your meetings. Your task, as a group, is to schedule a fall lineup of programs for "prime time" (8 to 11 P.M.), Monday through Friday.

The attached Program Choice sheet lists 22 programs available to each network to choose from. Some programs are 30 minutes long, some 60 minutes. Three (two movies and a sports show) are two-hour programs. Many programs are new; some are old and have a ratings history. Last year's ratings are given for the old shows. As a rule of thumb, a rating of 18 is considered just high enough to keep the show on the air. A rating of 30 means the show has been a spectacular hit.

Each network has a different history of programming success:

- Network A is the leader. Its situation comedies have been very profitable, ~~and~~ It has a popular weekly sports program. For its fall lineup, it will choose from 15 old shows and 7 new shows.
- Network B is in second place. Much of its strength has been in drama. It has only one situation comedy success from last year. It will choose from 12 old shows and 10 new shows.
- Network C, in third place, had only three programs last year with ratings of 25 or more. It will choose from 9 old shows and 13 new shows.

Procedure:

1. Each group receives not only its own "Program Choices" sheet, but those of the two competing networks (for study purposes).

2. On the first class day, Network A must schedule its Monday night programs. Network B must schedule Tuesday night, and Network C Wednesday night. No changes can be made in these schedules once they are decided.

3. Once these schedules are decided, Network groups exchange this information with each other. In this way, each Network has available to it one night's schedule of programs from each competing network, so that it may "counterprogram."

not clear

4. At this stage, each network fills in its five nightly schedules, keeping in mind what programmers have recently learned about the appeal of different kinds of programs.

5. When each team has finished scheduling its programs, a composite schedule of all three networks should be drawn on the blackboard. Study the results, keeping in mind the following:

   - The hour between 8 and 9 is "Family Hour," when programs with violent content or adult themes should not be scheduled.
   - *Counterprogramming* is effective. If the other two networks are airing situation comedies at 8 P.M., the third network would benefit from airing a different kind of program, giving audiences a real choice.
   - General appeal programs generally should not be scheduled after 10 P.M., since many younger viewers have gone to bed.

6. Decide which network has created the best schedule.

Worksheet 2/2, p. 2

WEEKDAY PRIME TIME LINEUP

FCR NETWORK ______

| | Monday | Tuesday | Wednesday | Thursday | Friday |
|---|---|---|---|---|---|
| 8:00 to 8:30 | | | | | |
| 8:30 to 9:00 | | | | | |
| 9:00 to 9:30 | | | | | |
| 9:30 to 10:00 | | | | | |
| 10:00 to 10:30 | | | | | |
| 10:30 to 11:00 | | | | | |

Worksheet 2/2, p. 3

Structure in the description of the Networks could be more consistent.

Shows to choose from:

## Network A

### 30-minute shows

(N) BIG BUCKS! --big money game show with stars.
23 WELCOME HOME, HILARY--situation comedy.
26 TWO TO GET READY--situation comedy with adult themes.
(N) THE CAMERA'S EYE--a documentary series featuring current events.
(N) RHONDA! --situation comedy about a fashion model
19 ROARING FORTIES--situation comedy about New York City.
31 MARVIN--situation comedy about hot rodder of the 1950's.
22 HOLY SMOKES--situation comedy about nuns doing social work in a tough neighborhood

### 60-minute shows

21 KILGORE--cops and robbers show. Violent.
(N) McLAUGHLIN'S FARM--family style drama.
(N) THE HANGMAN--western, tends to be violent.
22 THE PROSECUTOR--lawyer drama, emphasis on dialogue, not action.
18 BONNER--detective show. Occasional violence, but mostly sleuthing.
21 THE GODS OF NEPTUNE--space science fiction; earthlings colonize Neptune
19 THE MIKE MULLIGAN SHOW--variety/comedy series with songs, skits, guest stars
21 LILY HENDRICKS' ALL STARS--variety show with guest stars. Some adult humor.
(N) BIG QUESTIONS--interesting documentary series on unexplained mysteries.
26 THE FARMER'S DAUGHTER--drama/comedy featuring rebellious daughter of Iowa farm family
(N) BARTLETT'S BRIGADE--action/adventure with team of private eyes infiltrating Mafia

### 120-minute shows

22 Movie--adult oriented
22 Movie--adult oriented
28 Sports "magazine" program or football

(N) = New series
Numbers = Past season's rating for returning series

Shows to choose from:

## Network B

### 30-minute shows

(N) GO FOR IT!--game show with big prizes. Has guest stars as hosts.
(N) THE GADFLY--situation comedy about a con artist trying to go straight.
(N) DR. LAWTON'S NURSES--situation comedy about doctor and five beautiful nurses.
22 AIR PATROL--action stories about helicopter police in Florida.
18 MY PAL IKE--a forest ranger befriends injured cougar named Ike. Their adventures.
29 MICHELLE, MA BELL--situation comedy about Michelle, a telephone repairwoman.
(N) SENATOR FIDO--comedy show about politician who keeps changing into a dog.
(N) BORDER PATROL--adventure show; border agents try to bust drug smugglers.

### 60-minute shows

24 GUNFIRE!--western. Quite violent (at least two killings a week).
(N) THEN CAME CRUICKSHANK--story of a young man searching for lost twin brother in USA.
27 THE PETTERSONS--family style western; family resettles in Wyoming.
(N) A LAUGH A MINUTE--fast-paced comedy/variety series, some adult humor.
(N) RONZONI!--action adventure about city cop who speaks only Italian.
21 GUADALCANAL--blood 'n' guts war series in South Pacific.
(N) THE WARS OF ANDROMEDA--space adventure series, lots of battles, special effects.
25 WOODRUFF--action series about investigative reporter who gets into trouble.
23 THE LANA LONG HOUR--comedienne Lana Long and guests in variety show.
(N) BARCLAY SQUARE--situation comedy about rich family and their rebellious children.
25 STRANGE AS IT SEEMS--documentary featuring occult topics.

### 120-minute shows

22 Movie--adult-oriented
22 Movie--adult-oriented
26 Sports "magazine" program or football

(N) = New series
Numbers = Past season's rating for returning series

Shows to choose from:

## Network C

### 30-minute shows

(N) SAIGON JOURNAL--action series about young sergeant in Vietnam war.
(N) SHEILA--drama of young mother traveling USA looking for kidnapped husband.
(N) HEAVEN KNOWS--situation comedy about priest in orphan's home.
26 ZELDA'S BROOD--family situation comedy series, divorced mother of nine children.
22 DMPD--action stories of the Des Moines Police Department from police files.
(N) 185 MAPLE TERRACE--family drama show about low income city dwellers.
25 GOING UP?--drama/comedy about adventures of elevator operator in 100 story building.
(N) HIGH LOOKOUT--adventure show with forest ranger in national park.
(N) LOUIE AND THE LADIES--adult situation comedy: a bachelor butcher and three female roommates

### 60-minute shows

21 CLIMB THE MOUNTAIN--documentary series about famous explorers/adventurers.
(N) CARAVAN--action series about group of mobile home owners on the road.
(N) COLORADO!--violent western about silver miners of the 1860's in Colorado.
(N) THE ANDREA WHIPPLE COMEDY HOUR--laughs and songs with guest stars.
24 THE TRIALS OF HANK DOHERTY--sophisticated lawyer show, some violence.
(N) THE MARAUDERS--horror series of ugly space creatures who invade earthlings' bodies.
(N) WAIKIKI WIGGLE--action/comedy about surfer and girls he meets.
(N) BELCHIK--Polish cop on Chicago's South Side beat during 1930's. Violent.
TOPS IN POPS--music/variety show with current recording stars.
(N) RIO!--action/adventure in Brazil with international crime fighter.

### 120-minute shows

22 Movie--adult oriented
22 Movie--adult oriented
25 Sports "magazine" program or football

(N) = New series
Numbers = Past season's rating for returning series

Worksheet 2/3

This exercise has the potential for helping students become aware of their choices.

## COMPLETE THE SCHEDULE

WSOS-TV is an imaginary affiliate of Network A. The network feeds the station a number of programs, about 60% of their daily schedule. The remaining time must be filled with syndicated or local programs.

We have chosen Monday, February 7, 1978, as the day for this scheduling exercise. We have filled in the network programs actually scheduled for that day, as well as four programs produced by WSOS locally (three news programs, one consumer program).

Pretend WSOS-TV is a station in or near your community. Look at the list of syndicated programs below. Fill in the blank times of the daily schedule with syndicated programs that you feel, as one who ~~can~~ makes programming decisions for WSOS-TV, will provide the most appeal for people in your area, ~~at the appropriate times.~~ awkward ✓ ✓

**HALF-HOUR SHOWS**

GENTLE BEN (children's adventure)
I LOVE LUCY (situation comedy)
FLINTSTONES (cartoon situation comedy)
LEAVE IT TO BEAVER (family/children's comedy)
SPANISH AT HOME (instructional)
MATCH GAME PM (game show)
GONG SHOW (comedy/variety)
HOGAN'S HEROES (adventure/comedy)
GILLIGAN'S ISLAND (comedy)
FAMILY AFFAIR ("warmedy") What's that? ✓
IN SEARCH OF... (documentary)
WILD KINGDOM (nature documentary)

**HOUR SHOWS**

DR. KILDARE (hospital drama)
BEVERLY HILLBILLIES (rural comedy)
STAR TREK (science fiction adventure)
THE PRISONER (action/adventure)
KOJAK (crime adventure)

Worksheet 2/3, p.2

PROGRAM SCHEDULE
WSOS-TV
Monday, Feb. 7, 1978
(all times E.S.T.)

Code: (N) = Network Show
(L) = Local Show

STARTING TIME:

6:30 ____________________

7:00 GOOD MORNING AMERICA (N)

7:30 "

8:00 "

8:30 "

9:00 ____________________

9:30 ____________________

10:00 ____________________

10:30 ____________________

11:00 ____________________

11:30 HAPPY DAYS (N)

12:00 WSOS EYEWITNESS NEWS (L)

12:30 YOU THE CONSUMER (L)

1:00 ALL MY CHILDREN (N)

1:30 FAMILY FEUD (N)

2:00 $20,000 PYRAMID (N)

2:30 ONE LIFE TO LIVE (N)

3:00 GENERAL HOSPITAL (N)

3:30 "

4:00 EDGE OF NIGHT (N)

4:30 ____________________

5:00 ____________________

5:30 ____________________

6:00 WSOS EVENING NEWS (L)

6:30 ABC NEWS (N)

7:00 ____________________

7:30 ____________________

8:00 CAPTAIN AND TENILLE (N)

8:30 "

9:00 ABC MONDAY NIGHT MOVIE (N)

9:30 "

10:00 "

10:30 "

11:00 WSOS LATE EDITION NEWS (L)

11:30 STREETS OF SAN FRANCISCO

12:00 ____________________

12:30 ____________________

1:00 ____________________

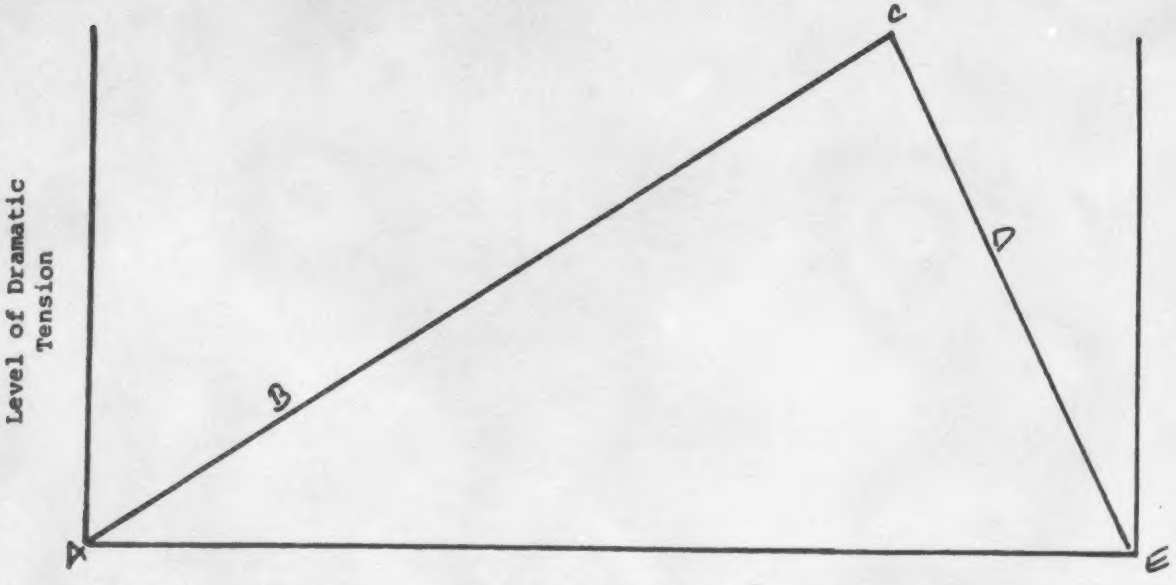
Worksheet 3/1

As it stands, this graph needs work.

Suggest:
1. Labeling of ingredients of plot development A B C D E
2. Incorporating with "Lassie" story or do 3/1 and 3/2 together.

Worksheet 3/1

## PLOTTING "GIFTS"



1 c 2 e 3 b 4 f 5 d 6 a

In this story, place the following six plot items in their proper place at the bottom of the graph. Write the letter of the item beside the appropriate number.

a. Sally and Ellen embrace John when he announces the good news about the bank.
b. Ellen thumbs through brochures featuring bridles and saddles, fingering her pearl necklace.
c. We learn that the Sloan's farm has had a bad year with crops, and that John has had to take a factory job in town at night.
d. Sally and Ellen open their presents.
e. Sally overhears her parents talking about how difficult it will be to buy any Christmas presents.
f. Ellen goes to the tack shop to trade her necklace for a saddle.

Worksheet 3/2

Good storyboard assignment, but does it help accomplish the goals of Unit 3?

Worksheet 3/2

## LASSIE: "THE CHALLENGE"

From the LASSIE storyboard on page 81 and from the captions, write a brief plot summary of this episode.

Examine the 14 scenes again. Choose any three which you feel are not absolutely essential to an understanding of the basic plot of this episode. Write down the scene numbers you have removed and be prepared to explain your choices.

Remove scene_____, _____, _____

Now, remove three *more* scenes which you feel are not absoluetly essential. Write the numbers down.

Remove scene_____, _____, _____

Is it possible, in fact, to take away more "unnecessary" scenes? How many are absolutely necessary for the purpose of understanding the basic plot? Why?

Examine the storyboard again.
Which scene best represents the *climax*?_____
Which one best establishes the *conflict*?_____
Which one represents the *catharsis*, or *denouement*?_____
In which scenes, if any, do you see elements of a *sub-plot*?_____

Worksheet 3/3

Several criticisms were made.

1. Some high school students have little interest in children significantly younger than themselves.
2. There is no attempt to connect this activity to critical viewing.
3. This is a boring way to teach conflict.

Worksheet 3/3

## JEFF'S LEAP

From what you know of the LASSIE episode entitled "The Challenge," pretend that you are in Jeff Miller's shoes as he is about to attempt a leap over the gap in the bridge.

Don't decide now, however, if you would follow through on your "promise" to make the jump. Instead, write down some reasons why you might do it, or why you might not do it. ~~You need not~~ Find 5 or more reasons for each side, ~~or you may find~~ more.

Reasons in favor of my jumping:

1. ________________________________
2. ________________________________
3. ________________________________
4. ________________________________
5. ________________________________

Reasons not in favor of my jumping:

1. ________________________________
2. ________________________________
3. ________________________________
4. ________________________________
5. ________________________________

Now, weigh the evidence for each point of view. Would you jump?

________________________________

Worksheet 3/4

Include 'teaser' as an item.

**Worksheet 3/4**

## 30 MINUTES

Sit down to watch any half-hour prime time dramatic program you normally see during the week. ~~Have~~ using a watch or clock with a second-hand (a stopwatch is preferable, if you have one).

Time all the various parts of the thirty 30. minute program: opening titles, commercials, first segment of the program, commercials, etc. up to the beginning of the next program. Use this form. Before starting read over the questions on p2 of this worksheet.

| LENGTH OF TIME | CONTENT: 30-MINUTE PROGRAM | |
|---|---|---|
| | | (probably beginning of program, or opening titles) |
| | | (commercial) |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |

(continue on other side, if necessary)

## QUESTIONS:

1. How long after the content of the program begins does the first commercial break appear?________How long is the break?________How many ads are there?________.

2. After the end of the first commercial break, how long is it before the next one?________How long is the break?________How many ads?_________. ✓ ✓

3. How many ads are there, ~~for~~ during the whole 30 minutes?________How much time do they consume?________How long is the average ad?________.

4. Now, ~~briefly describe~~ recall what happens ~~so~~ in the plot just before each break. Do you see any techniques that are designed to encourage you to keep the set on through the commercials? Explain. ✓

1. Before the first break:

2. Before the second break:

Worksheet 3/5

This exercise is ambitious, could be "fun", but also may be too difficult for slower students. Perhaps narrowing down the amount of information being taught would help.

A closer look at soaps should be included but not necessarily as a part of an exercise in analyzing plot development. Teaching "parody" could be done more effectively.

Since the main purpose of the course is not to teach TV techniques, either 3/5 or 3/6 might be dropped.

"Kids would identify better with *Good Times*."

## THE SOAPS

Soap operas are dramatic works in serial form: plots continue day to day, rarely being resolved at the end of any one episode. Often, new conflicts are established at the very end of the show instead of at the beginning. In this way, a programmer builds an audience of loyal viewers who will keep watching the show day after day, week after week.

Because a soap opera is a dramatic work designed to continue "forever", it requires a sizeable cast of characters involved in several different plots that are forever changing. Consider the characters and plots for this imagined soap opera:

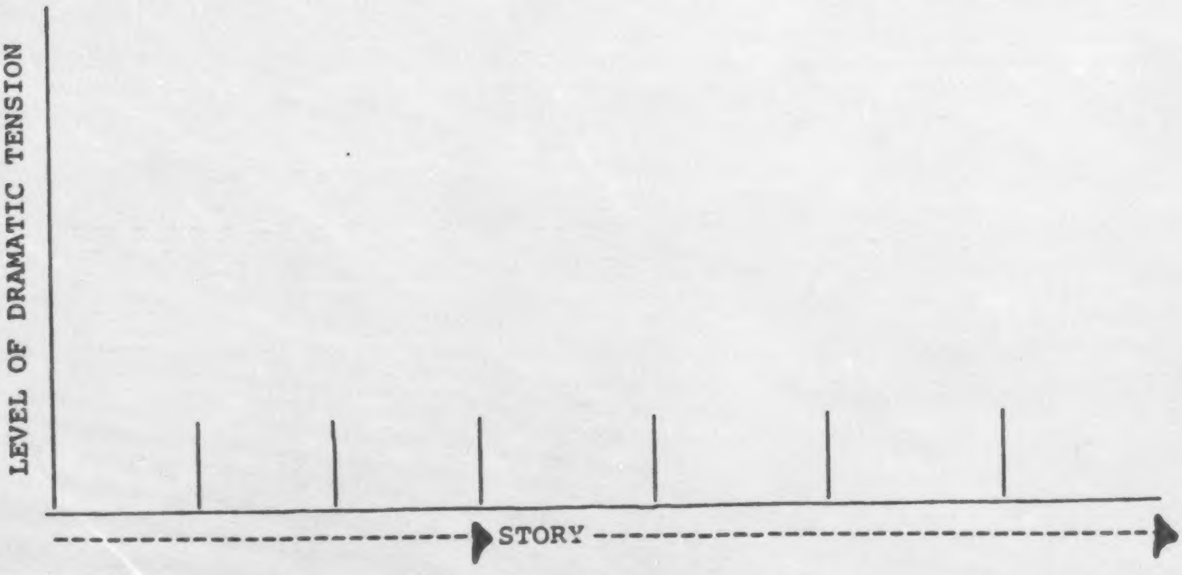
### YESTERDAY'S HOPE
Episode 218
3:00 PM E.S.T., Tuesday, May 12

1. JOHN WINSLOW, 37, is preparing to tell his wife MARSHA that he is no longer in love with her. He is having an affair with SYLVIA CRUIKSHANK, with whom he works at his job, publishing a magazine. SYLVIA is divorced and has custody of her twelve-year-old son.

2. PHILLIP CONWAY, a physician, is examining a biopsy report on HENRY McCALL, who is a neighbor and close friend of the WINSLOWS. DR. CONWAY discovers that McCALL has cancer.

3. McCALL's son, JERRY, is ~~eighteen~~ 18. although he has been accepted by several good colleges, he wants to take a year or two off from school and travel the country in a van. He wants DR. CONWAY's daughter, ALLISON, to go with him. ALLISON, 17, is a fine student who desires a career in law. although she thinks she may be in love with JERRY, she feels it is best for her to continue her education, uninterrupted.

We have, above, a three-plot episode. Look at the graph below:



1_____ 2_____ 3_____ 4_____ 5_____ 6_____

Below are six pieces of dialogue which are spoken at different times throughout the half hour program. Each of the three plots above has two pieces of dialogue. Each plot should be presented as an unbroken unit during the program.

a. DR. CONWAY: Nurse, please get me the biopsy report on Henry McCall.

b. ALLISON: Jerry, I've been thinking about this trip you have planned...
JERRY: You mean, you don't want to go?
ALLISON: No, Jerry. I'd like to go, but I can't.

c. DR. CONWAY: Sit down, Henry.
HENRY McCALL: What's the news, doc? How sick am I?
DR. CONWAY: (sighing). It's not good, Henry. You've got cancer.

d. JOHN WINSLOW: Sylvia, I want you to stand by me in this decision.
I've never known a more difficult day in my life.
SYLVIA: I'll support you, John. You do what you must do.

e. ALLISON: Dad, how am I going to tell Jerry? I don't think he'd understand!
DR. CONWAY: Fortunately, Jerry is an intelligent and sensitive boy.
If you say exactly what you mean, he'll understand. But you must tell him.

f. MARSHA WINSLOW: I know things aren't right between us, John, but...
JOHN WINSLOW: Listen to me, please. It's more than that. (Pause)
I've been seeing another woman...Sylvia Cruikshank.
MARSHA: No! It can't be!
JOHN: It can be, and it is. I want a divorce, Marsha. I want a divorce soon.

reorder

Remembering that each plot should be presented as a whole, ① place the letters of the script segments next to the appropriate numbers at the bottom of the graph. ② Then draw lines to indicate level of dramatic tension throughout the half-hour program. ✓ ✓

Now ③ circle three numbers at the bottom of the graph where you feel commercial breaks should immediately follow the dialogue, spoken. ✓

① The soap opera episode shown in this exercise can be considered a *parody*. 3 Most soap operas on television are not quite so over-loaded with major conflict of the kind presented here. ② A parody is an imitation of something, ~~but~~ which's exaggerated to such an extent that it becomes funny or ridiculous. ~~ABC's SOAP is an effective soap opera parody.~~ ✓ ✓ ✓

What elements in the script pieces above seem to you to be most like a parody?

Why don't we see more real soap operas during prime time? Why, in fact, are they almost always scheduled during the day, five days a week?

Worksheet 3/6

## GOOD TIMES!

Since its first airing in 1974, GOOD TIMES was performed well in the ratings, for several years, offering viewers fast-paced humor in the life of an urban black family. The script segment below is from an episode entitled "The Dinner Party," written by the producer, Allan Manings.

### GOOD TIMES
### "The Dinner Party"

(JAMES IS GOING OVER SOME BILLS AT THE TABLE, MICHAEL IS DOING HIS HOMEWORK. THELMA IS COOKING. J.J. IS AT HIS EASEL PAINTING. FLORIDA ENTERS FROM BEDROOM)

FLORIDA: Anybody seen my pin cushion?

J.J.: I hope you don't mind, Ma, I used it for a still life of a bowl of fruit I just painted.

FLORIDA: (REACTS--CROSSES TO J.J.) You used my pin cushion in a bowl of fruit?

J.J.: It is a prime example of ghetto artistry. You make the most of what you got. Your pin cushion as the apple, Michael's basketball as the pumpkin, Dad's socks as the avocados and Thelma's face as the lemon.

THELMA: Just bend a little and you can throw your body in as a banana.
(THEY HASSLE)

JAMES: Hey, you two, knock it off. I'm trying to figure out these bills.

FLORIDA: (CROSSES TO CHEST) What's our financial position this month, James?

JAMES: Well, we ain't in a position to threaten the Rockefellers...but we ain't heading for the poor house either. For once we are in the black.

J.J.: (LOOKS AROUND) What do you mean, for once?

FLORIDA: J.J.! (PUTS PIN CUSHION DOWN--CROSSES TO SINK TO WASH HANDS) Is everything paid for, James?

JAMES: (INDICATING ENVELOPES) Everything...rent...utilities...and luxuries.

MICHAEL: Dad, you didn't mention food.

FLORIDA: (CROSSES TO JAMES WIPING HANDS ON TOWEL) These days that comes under luxuries.
(JAMES COUNTS A FISTFUL OF DOLLARS)

Excerpt written by "Good Times" producer Allan Manings.
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## GOOD TIMES--"The Dinner Party"

A good scriptwriter, who has less than 30 minutes to tell a complete story, has to work fast to introduce the characters and develop the plot. If he's writing a situation comedy, he can't wait too long before providing us with some humor. ✓

Even if you've never seen GOOD TIMES before, you should be able to learn something about the characters and their relationships to each other from the script segment above, brief as it may be.

1. Next to the names of the characters below, briefly describe what you know about each one from the things that they say ~~and~~ or do. ✓

FLORIDA: ____________________________________________

_____________________________________________________

_____________________________________________________

J.J.: _______________________________________________

_____________________________________________________

_____________________________________________________

JAMES: ______________________________________________

_____________________________________________________

_____________________________________________________

2. Read the script segment again. Decide which lines are designed to make us laugh. Place a check mark to the left of each funny line. How many "jokes" or funny lines are there in this segment?: __________

Worksheet 3/6, p.3

A challenging activity, with much possibility.

## GOOD TIMES - REWRITE

We've made a few changes in "The Dinner Party" script. Assume that J.J. is still a budding artist, Florida is still a concerned mother, James is still the hard-working father trying to make ends meet. Otherwise, their personality traits and their spoken lines are up to you. ✓

For Florida, J.J., and James, imagine any three people you know well (perhaps members of your own family) to take their places. Fill in the script with things these new people would say in the situation above. Write dialogue as naturally ~~as you can~~ for these characters ~~or~~ Don't try to be funny unless you feel the people you've chosen would naturally say funny things. ✓

Think about this for awhile before you begin. You should know who your "new" characters are before writing lines for them. In fact, if you have the opportunity, this exercise works best if it's done two or three times, using new characters for each effort.

(JAMES IS GOING OVER SOME BILLS AT THE TABLE, MICHAEL IS DOING HIS HOMEWORK. THELMA IS COOKING. J.J. IS AT HIS EASEL PAINTING. FLORIDA ENTERS FROM BEDROOM.)

FLORIDA: Anybody seen my pin cushion?

J.J.: I hope you don't mind, Ma. I used it for a still life of a bowl of fruit I just painted.

FLORIDA: (REACTS -- CROSSES TO J.J.) You used my pin cushion in a bowl of fruit?

J.J.: ______________________________

______________________________

______________________________

______________________________

THELMA: ______________________________

______________________________

______________________________

JAMES: Please try to keep quiet. I'm trying to figure out these bills.

FLORIDA: (CROSSES TO CHEST) What's our financial position this month, James?

JAMES: ______________________________

______________________________

FLORIDA: Is everything paid for, James?

JAMES: ______________________________

______________________________

FLORIDA: ______________________________

______________________________

_______: ______________________________

______________________________

______________________________

**Worksheet 3/7**

## LIFE-SCRIPT VS. TV-SCRIPT

People who know each other well-- friends, brothers and sisters, parents and children, and so on - do not communicate with each other as if they were complete strangers. People who are especially close to each other may have a full and meaningful conversation made up of short phrases, gestures, facial expressions, and different tones of voice. On the other hand, two people who don't know each other well have to speak in complete, carefully constructed sentences to understand each other fully in a conversation.

In a television dramatic program, characters appear to be speaking only to each other. In fact, they are speaking to the television viewer-- giving us information we need to understand the story, saying something funny to make us laugh, and so on.

We've invented a brief conversation between a 17-year old boy and his mother about the use of the family car ~~to~~ for going out on a date. In the first example, we imagine "eavesdropping" on their conversation as it may have happened in real life. In the second example, we revised the dialogue so that it might appear on television as part of a dramatic program.

*LIFE-SCRIPT*

| | |
|---|---|
| JACK: | (RUSHING DOWNSTAIRS, PUTTING ON HIS JACKET) Gotta use the car, Mom. |
| MRS. JONES: | (COMING IN FROM KITCHEN) Why? |
| JACK: | Gotta pick up Molly at 8 o'clock. |
| MRS. JONES: | Oh, no you don't. Not tonight. |
| JACK: | (ANNOYED, DEFIANT) Aw, c'mon, why not? |
| MRS. JONES: | You know why. We've just been over this. |
| JACK: | Oh, no, not *that* again. C'mon, Mom, it's been almost a week now. |
| MRS. JONES: | Doesn't matter. (SHAKING HER HEAD). The three of us agreed. |
| JACK: | You mean *two* of us agreed, and one didn't. |
| MRS. JONES: | It all comes down to the car. If you had your own car, it would be different. |
| JACK: | Whaddam I gonna tell Molly? |

*TV-SCRIPT*

| | |
|---|---|
| JACK: | (RUSHING DOWNSTAIRS, PUTTING ON HIS JACKET) Gotta use the car, Mom. |
| MRS. JONES: | (COMING IN FROM KITCHEN) Why? |
| JACK: | Gotta pick up Molly at 8 o'clock. |
| MRS. JONES: | Now wait a minute, Jack, you know she lives 25 miles away. Remember two weeks ago, when your father and you and I sat down to talk about this? We decided there would be no more than one date a week with Molly. |

JACK: Oh, sure, Mom, but it's been almost a week now, and anyway, I've saved up some money for gas and oil and---

MRS. JONES: (SHAKING HER HEAD) Doesn't matter. The three of us agreed: one date a week with Molly.

JACK: You mean *you two* agreed; I just listened.

MRS. JONES: (MORE SOFTLY) Listen. The only transportation we have in this house is that old car, and it's almost ten years old now. If you had your own car, it would be different. But the way it is, a date with Molly means a 50-mile round trip---

JACK: What am I gonna tell Molly?

*Exercises*

1. List all the information we receive from the TV-SCRIPT that we don't get in the LIFE-SCRIPT.

About the Jones family: ________________________________

About Molly: ________________________________

About the car: ________________________________

About the agreement: ________________________________

2. For the television audience to understand what's going on, these pieces of information are necessary. But what effect ~~does it~~ they have on the conversation as it appears in the LIFE-SCRIPT? Do you see any differences in the relationship ~~of~~ between Jack and his mother as portrayed in the two scripts?

________________________________________________________________

________________________________________________________________

________________________________________________________________

________________________________________________________________

________________________________________________________________

________________________________________________________________

________________________________________________________________

________________________________________________________________

Worksheet 3/8

Although this is a good activity, it might be optional; particularly useful to a film or humanities class where filming (taping) is done.

A different approach might be tried for the first exercise since "the student may not have a stopwatch."

Worksheet 3/8

## HOW THE CAMERA SEES

If you watch a television show not for *what* is presented but for *how* things are presented, you will be able to learn a little bit about production on your own.

Consider, for example, what the camera does: How long is each shot? What kinds of shots are there? How does the camera move?

A typical dramatic program during prime time moves very swiftly. ~~and so~~ In the following exercises you'll have to work quickly.

Examine again pages 101 through 103 to learn about camera movement and types of shots. Then select any dramatic program you're in the habit of watching during the evening. For these exercises, you'll only have to view a few minutes of the show, but you will need to concentrate.

### *EXERCISE 1: Length of camera shots*

Watch the first ten shots of the show. Have handy a stop-watch or clock with a second hand. Time the length of each shot. Circle the number of seconds each shot takes. It's helpful to have another person with you for this exercise.

| Shot# | Time in seconds |
|---|---|
| 1 | 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 |
| 2 | 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 |
| 3 | 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 |
| 4 | 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 |
| 5 | 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 |
| 6 | 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 |
| 7 | 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 |
| 8 | 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 |
| 9 | 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 |
| 10 | 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 |

### *EXERCISE 2: Types of camera sho*

At any given time after y 've finished the first exercise, begin examining another series of ten camera shots. This time, determine the type of shot--how close the camera is to the subject. Circle the appropriate abbreviation.

| *Shot #* | *Type of shot* | | |
|---|---|---|---|
| 1 | CU | MS | LS |
| 2 | CU | MS | LS |
| 3 | CU | MS | LS |
| 4 | CU | MS | LS |
| 5 | CU | MS | LS |
| 6 | CU | MS | LS |
| 7 | CU | MS | LS |
| 8 | CU | MS | LS |
| 9 | CU | MS | LS |
| 10 | CU | MS | LS |

Worksheet 3/8, p.2

Good example of an activity that could be done with cameras in the class by having the students prepare a short dramatic segment and evaluating the camera work.

*EXERCISE 3: Camera Movement*

After the second exercise, begin watching to determine what kind of camera movement is being used. Quite often the camera may not move at all. ~~but~~ When it does, take note of how it moves and why you think the director wanted it to move.

Try to recall at least one shot where camera movement seemed important to you, and why it seemed important.

*Questions for Exercise 1:*

Add up the total number of seconds you timed for the series of ten shots. Divide by ten to find the *average* length of each shot. What is the average?_____

How many shots were shorter than 10 seconds?_____ How many were longer than 10 seconds?_____

How many shots were shorter than 5 seconds?_____

Psychologists use a term called *attention span*, which refers to the length of time that something holds our attention. Television producers and directors know about attention spans, and how to use camera shots to hold our interest. What is the effect of the length of these camera shots? Did they hold your attention?

*Questions for Exercise 2:*

From the ten shots that you analyzed in exercise 2, what types of shots did the camera use most?

_______________________________________________

If you noted any close-up camera shots, what did they show?

_______________________________________________

_______________________________________________

If you noticed any long camera shots, what did they show?

_______________________________________________

_______________________________________________

*Questions for Exercise 3:*

1. Chances are you saw some camera shots that involved different kinds of movement, and some where the camera remained stationary. Generally speaking, what did the stationary camera record?

2. Generally, what kind of camera movement was there? ~~and~~ What did the camera show?

3. Where did the camera movement seem especially important? ~~and~~ Why was it important?

Worksheet: 419 CALIFORNIA STREET/1

Tone of the description of the family is questioned in the following ways:

Why San Francisco?

Why assume a stereotype of the Midwest farm family?

Perhaps racism is actually basic to American life?

One reviewer commented:

"I feel these characters are rather sex-stereotyped and race-stereotyped. The characters with minority identifications (Fongs, Pettijohns) aren't described as having any feelings. Within the family, fairly rigid sex roles about feelings, tastes, etc. seem to dominate the character descriptions. Why not give the mother a real job, give the father a less stereotyped role, make Randy a girl and Ellen a boy, Invest the minority characters with some feelings as Casey Hollander has. Make Pettijohn a cello player or classical pianist."

Moreover, though the concept was considered a good one, perhaps the unit should be assigned only to good classes, or only used in conjunction with video-taping experience. There is a "motivational factor--how to have enough payoff to generate the energy and interest this assignment needs to be worthwhile."

Worksheet: 419 CALIFORNIA STREET/1

## INTRODUCTION TO CHARACTERS

For the purposes of study and experimentation, let us imagine that the commercial networks are eagerly seeking a "realistic" dramatic series that deals with some of the problems of family life in America. Proposed to them is an hour-long program entitled 419 CALIFORNIA STREET, whose characters are described below:

Having lived for years in a farmtown on the outskirts of suburban Minneapolis, Minnesota, the McCafferty family decides to pick up stakes and move to downtown San Francisco. Their new address: 419 California St., in the heart of a neighborhood that features a variety of people from different backgrounds--a genuine "melting pot." (fragment)

The McCafferty~~'~~s have severed connections with the land of their heritage to seek the stimulation of a different and more energetic environment. The urban setting they have chosen ~~is~~ contains an unusual mix of Whites, Blacks, Chicanos, and Orientals; rich, poor, middle-class; artists, plumbers, stockbrockers, mechanics, ~~and~~ merchants, etc.

The McCafferty~~'~~s themselves may be ~~described as~~ categorized somewhere in the middle of ~~all~~ this variety. ~~While~~ although they are not poor, they have invested a considerable sum in buying their house, ~~and have~~ now having little left over for non-essentials. They are of white Irish descent~~, and white~~. They have had little exposure to bigotry, racism, or any other values that are sharply in conflict with the basic, ideal of the American way of life. Through rooted as they have been to the land, they are open and accepting, eager to learn more fully of life in America.

But, with the added excitement and increased pace of city-living, there will come additional stress. 419 CALIFORNIA STREET derives its dramatic impact from stories that tell ~~of~~ about those stresses, and how the family ~~is affected by~~ responds to them.

The Family Members:

**MOTHER:** *Julia McCafferty*, age 42. She is bright, attractive, and energetic. In Minnesota, she commuted to Minneapolis to work part time in a design firm. She is creative and open-minded. She believes her children are individuals first, and family members second. She is excited about living in the city for the opportunities it provides, and is glad that so many cultural offerings are within close reach: dance, opera, theater and art.

**FATHER:** *Bill McCafferty*, age 45. Bill has been an engineer for a farm-equipment manufacturing company. Suddenly laid off, he accepted a job as a transportation engineer in San Francisco.

He has mixed feelings about leaving his family's homestead to move to the city. As fascinated as he is with the color of city life, he misses the sense of peace, solitude, and space that the Midwest afforded him.

Bill strongly believes in the family unit, that everyone should contribute something to the common good ~~of all~~.

**SISTER:** *Marty*, age 18. ~~Having~~ Martha has just graduated from high school, and ~~Marty~~ has decided not to go to college right away. She wants to "learn about life", get to know her family better, and spend at least a year exploring the city through her hobby as a photographer. She is especially close to her father.

San Francisco, for Marty, is a continuing carnival of sights, sounds, and people. She is discovering that the city can offer her a rich and varied education about life. Still, she is torn and a bit confused about what to do with her life.

**BROTHER:** *Eric*, age 14. Eric is a fine athlete, just discovering girls. He is anxious to take on a man's role in life and to test himself. He is competitive with kids his own age. He is full of energy, takes himself seriously, and likes to poke fun at his older sister and to tease his younger brother.

**BROTHER:** *Randy*, age 12. Randy is a comedian: he's always playing pranks on family members, but good-naturedly. He tends to be sluggish--even a little lazy at times. He is fascinated by science fiction sorts of things: model rockets, phasers, super heroes and space characters.

**SISTER:** *Ellen*, age 8. Ellen is mentally retarded ~~from~~ as a result of brain damage at birth. It is not expected that she will ever be able to function beyond a sixth-grade level. Her family is supportive and loving; ~~but~~ like many families which include retarded children, however, there is some added stress and pain.

Ellen lives at home. ~~But~~ Because California is advanced in drawing mentally or physically handicapped persons into the mainstream of society, she attends the same public school as her two brothers.

Other regular characters in the cast:

*George and Susie Fong*, Chinese-American neighbors of the McCaffertys. The Fongs ~~are~~ in their fifties, ~~and~~ are landlords of apartment buildings on California Street.

*Andy Pettijohn*, a jazz saxophonist in his late ~~twenties~~ 20's, ~~and~~ is a tenant in one of the Fong's apartments. Andy, who is black, is just beginning to achieve some career success with his jazz group; but his late night-practicing ~~is no end of~~ distresses ~~to~~ the Fongs.

*Casey Hollander*, in her early twenties, also lives in one of the Fongs' apartments. A native of the city, she drives a cab to pay ~~off~~ her college ~~debts~~ expenses and make enough money to live alone. In many ways she is embittered and cynical about city life, but she has a sharp and wry sense of humor that provides a good balance to her outlook.

Worksheet: 419 CALIFORNIA STREET/2

To whom are these directions written?

Worksheet: 419 CALIFORNIA STREET/2

## DEVELOPING CHARACTERS

Activities:

1. Have each student in your group choose one member of the McCafferty family to develop as a character. Each student will ~~keep~~ retain his or her character for the duration. Divide up the minor characters or assign to another member of your group.

2. Conduct a creative meeting as if you were all scriptwriters faced with the task of developing your characters as fully as possible. Study what has already been said about each character. Now, talk about the McCafferty family as a *family*, especially their relationships ~~with~~ to each other. Each person should have ~~a piece of~~ paper to write down what he or she considers to be good ideas about the characters. Then allow five or ten minutes for group members to work silently on their chosen characters-ideas ~~that will~~ help clarify their personalities. Write down these ideas.

For example, think about your character's likes and dislikes ~~for~~ in food, clothing, books and movies, school subjects, kinds of friends, music, hobbies, etc. Also think about physical characteristics, speech habits, favorite words or expressions, gestures, favorite TV or movie stars, favorite ways to spend an afternoon or evening. Imagine his or her abilities and strengths, weaknesses and flaws. Consider the character not just as someone who is "here and now", but as someone who has a past life of unique personal experiences, and a ~~future of~~ hopes and dreams of a future.

Fragment

Perhaps the character you've chosen is partly like yourself, or partly like people you know. ~~As a rule, it is best~~ However, do not ~~to~~ give your character qualities, skills, or interests about which you are completely unfamiliar unless you are willing to do some research and find out about these things.

3. After the members in your group have finished writing down their ~~ideas~~ thoughts about their characters, read and discuss the results. ~~Since~~ Inasmuch as the McCaffertys are all part of one family, some ideas may have to change to ~~be truly~~ seem realistic. For instance, if someone ~~had~~ has written that Eric, age 14, has just returned home after running away to the circus five years ago, the group may decide that this information doesn't fit their ~~visions~~ impressions of the family's history.

4. Collect what each student has written, and what the group has decided on, and put it in your loose leaf notebook.

5. Discussion with the whole class. Don't talk about any of your specific ideas for 419 CALIFORNIA STREET, but do talk about some of the things that happened in your group. Was it hard to come up with ideas? Why? Was it hard to come to group agreement about things? Why? And so on.

CHARACTER WORK SHEET:__________AGE:_____

Character's likes:____________________

Character's dislikes:____________________

Physical characteristics:____________________

Gestures, expressions, habits:____________________

Favorite things, pastimes:____________________ ✓

Abilities, strengths:____________________

Weaknesses, flaws:____________________

Brief Summary, past life experiences:____________________

(use other side if you like)

## PLOT DEVELOPMENT FOR A TELEVISION DRAMA

In this exercise you will be s~~t~~imulating another creative meeting ~~where~~ which you must develop a plot for a single one hour episode of 419 CALIFORNIA STREET. The episode will appear on network prime time television, so keep in mind that you must abide by the various rules of television plot structure: statement of conflict, worsening of conflict, climax, resolution (*denouement*) and *catharsis*. Refer to Unit 3 if you have to refresh your memory.

Because this is an hour-long program, ~~it is~~ you are ~~expected that you will also be developing a sub-plot~~ to develop a sub-plot as well.

Work as a group: talk for several minute~~s~~, allowing everyone's ideas to be heard before you start writing anything. Imagine a good conflict situation that will make for an interesting television drama. Review your character profile sheets for ideas.

When you have some good ideas, begin to narrow them down. Then, as a group, agree on one basic idea. State the conflict or the main idea:

________________________________________

________________________________________

________________________________________

Remember that there are six central characters in 419 CALIFORNIA STREET. They should all play a part in this story, although one or two of them may have a much more prominent role than the others.

Now, as individuals, spend ten minutes or so experimenting with more specific ideas that will develop the plot: Which characters will be highlighted in this episode? How will the conflict be stated at the beginning? How will it be developed? What do you imagine to be the climax? The resolution? The catharsis? What about the sub-plot?

________________________________________

________________________________________

________________________________________

________________________________________

________________________________________

________________________________________

________________________________________

________________________________________

________________________________________

________________________________________

________________________________________

Sub-plot: ________________________________________

________________________________________

________________________________________

________________________________________

Quite possibly you have imagined that some new characters, to be portrayed by your stars, will appear in this episode, ~~portrayed by guest stars~~. If so, write about them on the back of this page, giving their names and necessary information about their personalities.

Now, spend some time, as a group, reading and discussing all your ideas for developing the plot, and ~~talking~~ about any guest characters. Use scrap paper to write down ideas that appeal to you. End your discussion by agreeing on one thoroughly described plot.

~~Since~~ Because this is an hour long program, it will be broken down into four "acts," separated by commercials. Each act has a purpose:

ACT I presents the conflict situation
ACT II develops the conflict situation
ACT III further develops the conflict situation leading up to a climax
ACT IV presents the climax, resolution (*denouement*), and *catharsis*.

Choose one of your group to write down the plot summary. It should be as specific ~~as specifically~~ as possible on a separate piece of paper, divided into four acts. Your sub-plot must be developed the same way as your main plot.

Things to remember for your television drama:

1. Television shortens time; your story, in real time, may take a day, ten days, ten weeks. Make notes of how much real time has elapsed when you write your plot summary.
2. Television condenses space: if your story occurs in different places (i.e. in the house, outside the house, by the barn, in the center of Cannonville, etc.), don't waste time describing what happens when characters are in-between locations, unless it's important to the story.
3. Television selects its stories. Leave out unimportant events; everything you write must contribute significantly to the story.
4. Television edits people: whatever your characters say and do must contribute to the story, to the main plot, ~~and~~ or the sub-plot.

**Worksheet: 419 CALIFORNIA STREET/4**

## SCRIPT DEVELOPMENT FOR A TELEVISION DRAMA

In all likelihood you will not be able to ~~it will not be possible for you to~~ write a full one-hour script for this episode (about 70 pages!), but you will have the opportunity to write a script segment.

First, as a group, review your plot summary. Begin at the beginning, right after the opening titles. to avoid confusion.

Talk about what the scenes should look like: where they take place, who's in them, the kinds of things the characters will say and whay they'll do. Choose someone in the group to write down these ideas and also to write the script.

For the actual writing of the script, use the *LASSIE* segment at the end of Unit 3 as a model. Don't worry about noting the individual camera shots at this point. ~~but~~ Do write down what the scene looks like, where people are, when they enter and leave, and what actions they perform. Follow the *LASSIE* segment as a guide for this information.

How much do you write? Ideally, you shouldn't stop until:
1. All your main characters have appeared and spoken;
2. The conflict situation in the main plot has been established; and,
3. The conflict situation in the sub-plot has been established.

Allow about 10 minutes for discussion at the beginning~~,~~ and another half hour for working on the script. If a half hour is too short, it may be continued another day. Use your own paper for this work.

Remember that 419 CALIFORNIA STREET is a "family drama". It's In some respects like THE WALTONS, FAMILY, and perhaps, in other respects like, EIGHT IS ENOUGH. Be as realistic as you can within the limits of television drama. Avoid elements you would not expect to find in a show of this kind: jokes, ~~and~~ "one-liners," acts of violence, and so on.

As a guide, use this form for preparing your script work.

1. TIME: ______________________________

2. PLACE: ______________________________

3. CHARACTERS PRESENT: ______________________________

______________________________

______________________________

4. PURPOSE OF SCENE: ______________________________

______________________________

______________________________

5. SAMPLE DIALOGUE: ______________________________

______________________________

Worksheet: 419 CALIFORNIA STREET/5

## THE PERFORMANCE--TELEVISION DRAMA

For this exercise, each production company group will;a) read its plot summary (from worksheet 3) and b) perform a reading of its script segment. Group members will read the parts of the characters they have chosen. Guest characters and minor roles can be read by students from other groups.

For the script reading, apply your acting talents as much as you want. Use props economically. The group leader, as narrator, can explain changes in the scene and anything else which the audience must be told to understand and appreciate the reading.

Students who are not performing should pay careful attention to the performance and make some notes, as follows:

1. This is the first time you have seen an "episode" of 419 CALIFORNIA STREET. Give a brief description of each character as he or she is presented.

BILL: ____________________________________________

____________________________________________

JULIA: ____________________________________________

____________________________________________

MARTY: ____________________________________________

____________________________________________

ERIC: ____________________________________________

____________________________________________

RANDY: ____________________________________________

____________________________________________

ELLEN: ____________________________________________

____________________________________________

OTHERS: ____________________________________________

____________________________________________

____________________________________________

____________________________________________

____________________________________________

____________________________________________

Worksheet: 419 CALIFORNIA STREET/5, p. 2

Excellent activity. Directions and sections could, however, be broken up more. More specific evaluation questions might be drawn from unit 3.

2. Write down anything you see or hear which doesn't seem like "real life": For instance, dialogue that contains too much exposition, dialogue that seems not true to your impression of the character; actions that are exaggerated, etc. This is not a criticism of the ability of your fellow students to perform; instead, it is an analysis of the script.

3. Write down anything you see or hear that seems to be good television material. Are the characters appealing and presented to you clearly and concisely? Does the plot develop quickly? Is the conflict interesting? How about the sub-plot?

Worksheet 4/1

## COMMERCIALS: COUNT THE SHOTS

Closely observe two thirty-second commercials. Put a hatch mark (/) in the space provided for every camera shot you see. Add up the shots, divide by 30, and write in the average length of each shot. ✓

$\frac{30}{x} = \text{Ave.}$ ✓

| COMMERCIAL #1 | CAMERA SHOTS | TOTAL | AVE. LENGTH |
|---|---|---|---|
| ______ (product) | | | |
| COMMERCIAL #2<br>______ (product) | | | |

Describe what happened during the commercial.

COMMERCIAL #1 ______________________________

______________________________

______________________________

COMMERCIAL #2 ______________________________

______________________________

______________________________

Chances are the two commercials used a different number of ~~different~~ shots. Explain why you think one commercial used more shots than the other:

______________________________

______________________________

______________________________

______________________________

______________________________

______________________________

Worksheet 4/2

Good activity which could be enhanced by a class discussion perhaps on guidelines about what "subtle" means, done prior to homework.

Worksheet 4/2

## SUBTLE AND OBVIOUS MESSAGES

1 During your usual television viewing time, pay close attention to at least five commercials. 2 Remember that each message is designed to persuade you to do something or think a certain way about something. Then 1 Rate each one for how subtle or obvious this message is (1 being the most subtle, 10 being the most obvious). 3 ~~Then~~, In the space In the center ~~at far right~~, briefly describe what the commercial was trying to persuade you to do or think. ✓ ✓ ✓ reorder

|  | PRODUCT/COMPANY/ ORGANIZATION | SUBTLE-OBVIOUS RATING (1-10) | GOAL OF MESSAGE |
|---|---|---|---|
| 1. |  |  |  |
| 2. |  |  |  |
| 3. |  |  |  |
| 4. |  |  |  |
| 5. |  |  |  |

Of the five, which one do you think was most effective? Why?

Which one do you think was least effective? Why?

Worksheet 4/3

Potentially a strong activity. Could be improved by suggesting:

1) Preparation of how to express hidden messages,

2) Showing videotaped examples to the whole class for discussion.

It overlaps somewhat with worksheet 4/2. If only one is kept, keep 4/2.

Worksheet 4/3

## COMMERCIALS: THE PITCH

Take a close look at three commercials. Remember that advertisers, above everything else, want you to be able to recall their message and remember their products. This may be done through a catchy jingle or phrase, a well-known personality, an unusual dramatic sequence, or in a variety of other ways.

For each commercial, briefly describe "the pitch," ~~that is,~~ the stated message. Also write down what you think the "hidden message" is - - ~~the way~~ how the commercial tries to persuade you to regard the product favorably or to remember to buy it next time you see it.

| | THE PITCH | THE HIDDEN MESSAGE |
|---|---|---|
| COMMERCIAL #1 | ____________ | ____________ |
| | ____________ | ____________ |
| | ____________ | ____________ |
| COMMERCIAL #2 | ____________ | ____________ |
| | ____________ | ____________ |
| | ____________ | ____________ |
| COMMERCIAL #3 | ____________ | ____________ |
| | ____________ | ____________ |
| | ____________ | ____________ |

Of the three above, choose one you believe you can best argue against. Describe briefly what points you would raise in opposition to the commercial's message:

______________________________________________

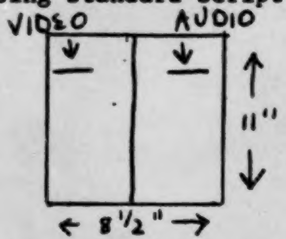
______________________________________________

______________________________________________

Worksheet 4/4

Directions are unclear. Perhaps more explanation of process would help, or present this as an optional activity.

Suggested using standard script format:



Or a blank storyboard form could be included, and students could be encouraged to draw in [their story.]

## FILL IN THE VIDEO

Below is the audio portion of a fictional 30-second commercial for chewing gum. ✓ In small groups, discuss and decide what the video portion will look like for each of the eight scenes. In the space provided ~~on~~ below the following page~~s~~, describe ✓ in writing what you imagine to be on the screen for each one. Use your own paper.

(Note: SFX = sound effects)

SFX: MUSIC (cheery, upbeat)

"It's a great big land, and everywhere you go, people...

SFX: MUSIC

...all kinds of people, are having fun.

SFX: MUSIC

From Florida to Maine, Texas to Alaska

SFX: MUSIC

Life is to be lived...

SFX: MUSIC

Anywhere at all, indoors...

SFX: MUSIC

Outdoors, any time, any place.

SFX: MUSIC

...live your life with PACE.

SFX: MUSIC

PACE GUM. Regular, or sugarless.
Live your life with it.

Worksheet 4/5

Good activity which, again, could be enriched by actual video production. With careful direction, the students could contact a small local business, and actually prepare and produce an ad campaign.

#'s 1,2, and 3 should have parallel structure in all three.

## WRITE YOUR OWN COMMERCIAL

Break into small groups, with each group ~~each one~~ representing an advertising agency. Your job is to create a ~~thirty~~ 30-second commercial for one of the following companies and products.

1. AMERICAN PET SUPPLIES CORP. has just come out with a new cat food with several different flavors.

2. TROPICO hopes to take a strong share of the fruit juice market with its brand new banana juice. It comes in both half gallon and single service^ng cans.

3. THE AMERICAN COUNCIL OF SOCIAL WORKERS, plagued in recent years with a huge increase in runaway children and teenagers, wants to develop a Public Service Announcement aimed at influencing young people to think hard about the consequences before running away from home.

4. AMERICAN HOME PROTECTION, INC. makes home burglar alarms, similar to alarm systems already on the market. Research shows that more people are interested in this ~~kind of~~ home security, so AHP has decided to begin an advertising campaign on television.

5. WORLDCORP ENTERPRISES, INC. is a giant conglomerate that owns hundreds of smaller companies all over the world. These smaller companies are engaged in a wide variety of businesses -- agriculture, manufacturing, technology, research, and several services. ~~But~~ Until now, however few ~~no one~~ knew WORLDCORP existed.

As an advertising agency, your goal is to arrive at as much of a finished product as possible. Depending on what equipment is available to you, choose one of the following:

1. SHOOTING SCRIPT. Include what is heard (audio), what is seen (video), and how the camera moves.

2. ART or PHOTO STORYBOARD: Include ~~a~~ series of still pictures representing different parts of the commercial, with the audio information underneath each picture. May be photographed or drawn by hand.

3. SLIDE SHOW STORYBOARD with tape-recorded sound. Take slides of your commercial in storyboard form. Record the audio part separately to match the pictures.

Work efficiently as a group. Start with ideas about your product or company, develop several different ideas for your commercial, agree on the best one, and begin putting the ad together. Remember, ~~that~~ your effort is designed for airing over network television; forty or fifty million people will be watching.

This activity will take several class days, so you will have time to plan your work carefully.

Use the form on the next page to help you get started.

Worksheet 4/5, page 2

## COMMERCIAL STORYBOARD WORKSHEET

COMPANY NAME: ______________________________

PRODUCT NAME: ______________________________

KIND OF PRODUCT: ______________________________

TARGET ~~INTENDED~~ MARKET: ✓

SEX: ______

AGE: ______

INCOME: __________

REGION: __________

OTHER FACTORS: ______________________________

"POSITIONING": ______________________________

______________________________

GOAL OF SCRIPT: ______________________________

______________________________

______________________________

VIDEO: ______________________________

______________________________

______________________________

SOUND EFFECTS (SFX): ______________________________

______________________________

PERSUASION TECHNIQUE: ______________________________ ✓

______________________________

Worksheet 5/1

Good worksheet which could be expanded by adding:

-What differences did they see?

-What if they had only seen the news on TV?

-Could the TV news be expanded to carry the more indepth reporting of a paper?

-How is the news different on radio?

-How did your family respond to these questions?

**Worksheet 5/1**

## NEWS QUESTIONNAIRE

Answer the questions below.

1. During an average week, about how many evening (ITAL) network newscasts will you watch? ______________________________ ✓

2. About how many ITAL local evening newscasts will you watch? ______________________ ✓

3. How many times a week do you read news stories in a daily newspaper? __________

4. Rate each of the following from 1 to 10 depending on their level of interest to you (1= very low interest, 10= very high interest). Rate each as a whole, not just for certain parts (like sports) which may be of special interest to you.

|  |  |  |  |  |  |  |  |  |  |  |
|---|---|---|---|---|---|---|---|---|---|---|
| a. DAILY NEWSPAPER | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| b. NETWORK NEWSCAST | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| c. WEEKLY NEWS-MAGAZINE (TIME, NEWSWEEK, etc.) | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |

5. If you ~~watched~~ rated any media type high (8 9 10) or low (1 2 3) explain your reason ____________________________________________

______________________________________________________________

Worksheet 5/2

This activity may be repetitious. The writing questions could easily be incorporated into the 5/1 worksheet.

Writing assignment suffers from insufficient direction. It might help to structure it in more concrete terms, perhaps by including short interviews with various news consumers representing different attitudes. Students could compare their own attitudes to those expressed in the interviews.

Worksheet 5/2

## CHOOSE YOUR NEWS

Assume you are in an isolated area where you are allowed only one source of news for a period of a month. All other sources will be unavailable to you for that period. Pick one below:

| | YOU | CLASS | | YOU | CLASS |
|---|---|---|---|---|---|
| 1. TELEVISION | ____ | ______ | 4. NEWS MAGAZINE | ____ | _____ |
| 2. RADIO | ____ | ______ | 5. PEOPLE WHO VISIT YOU | ____ | ______ |
| 3. NEWSPAPER | ____ | ______ | | | |

(write in class totals when you finish this exercise)

~~Explain~~ In one or two sentences, ~~if possible~~, explain ~~why you made~~ your choice. ✓

______________________________________________________________

______________________________________________________________

Suppose after the 1st of the month, you were allowed 1 additional news source. Which one would you choose? __________ Why? ____________________________
____________________________

## BELIEVING YOUR NEWS

If you received different and conflicting reports of the same news item from television, radio, newspapers, and magazines, which one would you be most inclined to believe? Choose one below:

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| TELEVISION | ________ | RADIO | _______ | NEWSPAPERS | ________ | MAGAZINE | __________ |
| CLASS TOTAL: | ______ | | _______ | | ________ | | __________ |

Compile the class totals. Discuss the results, and note some significant reasons for people's choices below.

~~For~~ Writing: In two or three paragraphs explain in what ways news is important to you, and why. Consider local, national, and international news, politics, social issues, sports, personal features, and so on. Is news an important part of your daily life? Something you take an occasional interest in? Or something for which you have little enthusiasm?
Use the other side of this worksheet for writing.

Worksheet 5/3

Good activity which could be made clearer by adding items that will give specifics as a basis for comparison. For instance, this could be compared with the newspaper reportage of the same day's events, or with an alternative approach, like the McNeil-Lehrer reports.

Worksheet 5/3

## COMPARING NETWORK NEWSCASTS

Watch a network evening newscast tonight. As you watch, write down a very brief description of each story presented (check the outline on pp. 186 and 187 as a guide).

NETWORK ____________ DATE ________________

Story # 1: ____________________

2: ____________________

3: ____________________

4: ____________________

5: ____________________

6: ____________________

7: ____________________

8: ____________________

9: ____________________

10: ____________________

11: ____________________

12: ____________________

13: ____________________

14: ____________________

15: ____________________

16: ____________________

17: ____________________

18: ____________________

Worksheet 5/4

The issue of"public concern" needs to be addressed. How is "public concern" defined, for example, and how much time is devoted to issues of "public concern" within each category?

Worksheet 5/4

## LOCAL NEWS LOG: A FAIR PERFORMANCE?

Log one local evening newscast for the amount of time devoted to each category below. Use a stopwatch, or have someone help you who has a timepiece with a second hand.

| | TIMING OF EACH ITEM | TOTAL TIME | % |
|---|---|---|---|
| NEWS Local<br>NAT'L<br>INT'L | | | |
| SPORTS | | | |
| WEATHER | | | |
| "HAPPY TALK" | | | |
| ADS/TITLES | | | |
| EDITORIALS | | | |
| OTHER (describe) | | | |

Does the amount of time devoted to issues of public concern seem "reasonable" to you, as stated by the Fairness Doctrine?

Worksheet 5/5

Strong activity. Provides a good outline for students to follow. Perhaps some classes would want to become involved in production.

One reviewer noted that his/her school already has a daily news program.

Worksheet 5/5

## THE SCHOOL EYEWITNESS NEWS: AGENDA

Form into groups of five or six. Elect a group leader, who will act as news producer. ~~All~~ Each group member~~s~~ will be a news and sports reporter~~s~~/ ~~and~~ or researcher~~s~~. ✓

Your combined task is to put together a list of news, feature, and sports stories that would be reported if you were to air a newscast of *school-related events,* or stories from outside school that would be of special interest to an audience of your fellow students. A half hour newscast includes 22 minutes of program time.

Given lack of free time, You ~~should~~ will be allowed four days or so to gather information on stories. In your first group meeting, discuss possible stories that you already know about. Each group member should investigate at least two or three separate stories. ✓

Meet daily for five to ten minutes to discuss newscast content. On the last day, gather to decide what stories should be reported, and in what order:

STORY 1
(Headline) ______________________________
(Description, important details) ______________________________
______________________________

STORY 2
(Headline) ______________________________
(Description, important details) ______________________________
______________________________

STORY 3
(Headline) ______________________________
(Description, important details) ______________________________
______________________________

STORY 3
(Headline) ______________________________
(Description, important details) ______________________________
______________________________

STORY 4
(Headline) ______________________________
(Description, important details) ______________________________
______________________________

STORY 5
(Headline) ______________________________
(Description, important details) ______________________________
______________________________

**STORY 6**
(Headline) ____________________
(Description, important details) ____________________
____________________

**STORY 7**
(Headline) ____________________
(Description, important details) ____________________
____________________

**STORY 8**
(Headline) ____________________
(Description, important details) ____________________
____________________

**STORY 9**
(Headline) ____________________
(Description, important details) ____________________
____________________

**STORY 10**
(Headline) ____________________
(Description, important details) ____________________
____________________

During your work, don't consult with members from the other groups. When each ✓
group has shared its news agenda with the class, compare and discuss: ✓

1. The agreement and disagreement ~~of~~ between major, or lead stories. ✓
2. Stories that one group had, but the others left out.
3. How stories are arranged: by order of importance, or for other reasons.
4. Completeness of the news agenda: not only major events, but features, sports, human interest stories, editorials, etc.
5. When these have all been discussed, the class should try to agree on the content and order of the ten stories. ✓

parallelism

Worksheet 6/1

Perhaps a chart can be constructed listing characters who are to be rated by the hermit and who fit into the stated categories; then ask the students if they agree or disagree. They should support their answers.

Worksheets 6/1-6/5 may need alternative assignments. Unless the home is extremely supportive of the TV course, this section may call for too much TV homework.

Worksheet 6/1

## THE TV HERMIT'S CHOICES FOR THE TYPICAL AMERICAN PERSON

Try to assume the viewpoint of a "television hermit" (like Jerzy Kosinski's Chance), who derives all of his learning about the world from television drama. Think about the kinds of people television delivers to us. Specifically, consider the one kind of television character which television portrays most positively and with greatest frequency--the "Typical American Person."

You are given, below, a list of choices to make. As you go down the list, choose one item in each series (connect ~~each one~~ your choice with a line). Each item you choose should contribute to a portrait of the kind of television character the TV hermit might imagine to be the most common kind of person in our society.

1. SEX: Male Female
2. RACE: White Black Other
3. AGE: less than 20 20-40 40-60 over 60
4. EDUCATION: grade school high school college graduate school
5. HOME: urban suburban rural
6. INCOME: poor lower-middle upper-middle wealthy
7. JOB: none laborer professional technical/clerical other

---

Of course, each decision you make will be based on your own television viewing experiences. Be prepared to defend your decisions in light of those experiences. In discussion, consider other statistics and traits that you feel further describe the "Typical American Person," as seen on TV: physical characteristics, religion, style of dress, favorite foods, drinks, cars, sports, and so on.

Worksheet 6/2

Activity may be cumbersome.

Worksheet 6/2

## WHO'S ON TV

Choose one half hour or hour long dramatic program that is aired during prime time, one you normally watch. For this exercise, make a log of *all the characters who have speaking parts* on the program and write down the information asked for below.

| Character Number | Sex (Male/Female) | Approximate Age | Ethnic Status (White, Black, or other--describe) |
|---|---|---|---|
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

When you've completed this part, fill in the table below from the information you've just gathered.

I. ELDERLY CHARACTERS (approximately 65 and older)

| | | |
|---|---|---|
| Total Males ______ | Total Females ______ | Total Elderly Characters ______ |
| White ______ | White ______ | White ______ |
| Black ______ | Black ______ | Black ______ |
| Other ______ | Other ______ | Other ______ |

II. ADULT CHARACTERS (approximately 20-65 years old)

| | | |
|---|---|---|
| Total Males ______ | Total Females ______ | Total Adult Characters ______ |
| White ______ | White ______ | White ______ |
| Black ______ | Black ______ | Black ______ |
| Other ______ | Other ______ | Other ______ |

III. YOUNG PEOPLE (from small children through age 20)

| | | |
|---|---|---|
| Total Males ______ | Total Females ______ | Total Young People ______ |
| White ______ | White ______ | White ______ |
| Black ______ | Black ______ | Black ______ |
| Other ______ | Other ______ | Other ______ |

TOTAL MALES, all ages ______

TOTAL FEMALES, all ages ______

TOTAL WHITES ______

TOTAL BLACKS ______

TOTAL OTHER MINORITIES ______

Worksheet 6/3

## BEAUTIFUL PEOPLE

Casting agencies ~~are businesses that~~ provide ~~performers~~ actors for programs and commercials. It is said that casting directors often refer to roles as calling for "beautiful people", "real people", and "street people." ✓

While logging television this week, examine the physical characteristics of the people you see on the programs you watch. Decide if they are:

- *beautiful* (attractive, handsome, cute, etc.--the kinds of people we expect to see modeling clothes, advertising perfume, drinking soft drinks at the beach),
- *real* (like Eleanore Uncle Harry, ~~or~~ the pharmacist down the street, or the woman at the supermarket checkout counter), ✓
- *street* (explained by casting directors as including "hippies", "hoodlums", or "derelicts.")

Each time you note a character who fits one of these three ~~groups~~ categories, write M if it is a major (or leading role, and S if it is a supporting (or minor) role. When you can't make a decision, mark these symbols in the column at far right. ✓

| PROGRAM | "BEAUTIFUL" | | "REAL" | | "STREET" | | DON'T KNOW | |
|---|---|---|---|---|---|---|---|---|
| | Male | Female | M | F | M | F | M | F |
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |

TOTALS:

MAIN: ______ ______ ______ ______

SUPPORTING: ______ ______ ______ ______

Worksheet 6/4

It's important that this worksheet (and 6/5 also) be discussed. Part 3 is fairly difficult and perhaps unnecessary.

Worksheet 6/4

## THE CARDBOARD CUTOUT CHARACTER

In editing people, (as we saw in Unit 3), television often presents us with images of people rather than the full human being. Variously termed stereotypes, cardboard cutouts, or two-dimensional characters, these images offer us only a few personality fragments that are clearly-defined and very predictable. These characters usually can be described in one or two phrases that are familiar to us all. (Example: the "harried housewife".)

In the spaces provided below, make note of four or more "two-dimensional" roles you see on television this week. Write down the program name, the character's name, and then a brief summary of the character's image. Use the other side of this page if you ~~wish~~ need to .

| PROGRAM | CHARACTER | IMAGE |
|---|---|---|
| 1. | | |
| 2. | | |
| 3. | | |
| 4. | | |

Worksheet 6/4, page 2

## THE CARDBOARD CUTOUT CHARACTER (cont.)

From the information you've compiled on these characters, you should have an understanding of their limitations as people. For each one of the portrayals you've described, write down at least two things you can't imagine them doing.

THIS CHARACTER...........JUST WOULDN'T EVER

| | |
|---|---|
| 1. | |
| | |
| 2. | |
| | |
| 3. | |
| | |
| 4. | |
| | |

## THE CARDBOARD CUTOUT CHARACTER (cont.)

Now ~~I~~imagine, ~~now~~ in what ways these characters might develop more complete personalities. What would you have them say or do that would show us they are not purely "two-dimensional" images? Give this some thought~~,~~ and write in your ideas:

| THIS CHARACTER............ | WOULD BE MORE REAL IF: |
|---|---|
| 1. | |
| 2. | |
| 3. | |
| 4. | |

**Worksheet 6/5**

Instructions on how to record the number of incidents is needed.

Worksheet 6/5

## SOLVING PROBLEMS WITH FORCE ON TELEVISION

Although violence on television declined noticeably in 1977 and 1978, solving problems with force continues to be part of many dramatic programs. Use this logging chart to note any incidents of television ✓ violence you see during the week. Spaces for four programs are provided. Use the other side if you ✓ have to.

| PROGRAM TITLE | not clear? THREAT? (describe briefly) ✓ | USE OF FORCE (describe it) | MINUTES WATCHED | NUMBER OF INCIDENTS |
|---|---|---|---|---|
| | | | | |
| | | | | |
| | | | | |
| | | | | |

Worksheet 6/6

Perhaps this should be expanded. One reviewer questions how the results will help kids understand TV better.

## INTERVIEW YOUR FAMILY

Chances are you and members of your family are familiar with television programs that feature families. Conduct an interview with members of your family about these programs. Make sure to include a parent organization. ✓

Focus on two issues:

1. How realistic are the situations and characters portrayed?
2. What have members of your family learned by watching these shows?

Use note paper, or a tape recorder. When taping, try to keep the interview brief so that later you can write down the important responses. not clear ✓

Some sample questions you may wish to use:

- How do you like the way the parents (mother,father) are portrayed?
- What happens on these shows that doesn't seem real to you?
- How do you feel about the way problems are handled by these television families?
- Is there a character whom you admire in one of these shows ~~you admire~~? Why do you admire him/her? ✓
- Do the television families get along too well? Are the conflicts between them realistic?
- Do you feel like changing anything in your own life because of things you see on some of these shows?

Make up some questions of your own. When interviewing, try to ask questions that will encourage people ~~them~~ to answer in some detail. Build on their responses; they may want to talk about things you hadn't thought of. And make sure that you understand their answers. If something isn't clear, ask them to answer the question again. ✓

. . . . . . . . . . . . . . . . . . .

When you've completed your interviewing, summarize the main points and the comments you believe are valuable.

Worksheet 6/7

Alternative suggestions for implementation include:

1. Doing the exercise as a part of a class discussion.
2. Role-playing the characters.
3. Listing characters or programs embodying these stereotypes.
4. Checking at least 3 other students' results.

Worksheet 6/7

## STEREOTYPES

Below is a list of what most people agree are stereotypes--images of people which have become familiar to us all through constant repetition in the media. Write several adjective or phrases which describe the characterization.

1. "THE LITTLE OLD LADY"

2. "THE COWBOY"

3. "THE COOL YOUNG DUDE"

4. "THE FARMER'S DAUGHTER"

5. "THE AMERICAN HOUSEWIFE"

6. "THE SECRETARY"

7. "THE REDNECK" ("GOOD OL' BOY")

8. The medical Doctor
9. The Big Bad Dude
10. Business Tycoon

Worksheet 6/8

Directions are not clear enough.

**Worksheet 6/8**

## TELEVISION VIEWING QUESTIONNAIRE

As a class you will have an opportunity to interview other students in your school, asking questions like the ones in the studies on pages 21-24. Ask each question below of a light television viewer (2 hours or less a day), a medium viewer (2 to 4 hours), and a heavy viewer (more than 4 hours a day). Do not ask questions of a student who has already been interviewed. Record the responses below. Later, the class totals can be compiled.

(Note: if time permits, each student should be able to interview two or three each of light, medium, and heavy viewers).

I. Ask, "How often is it all right to hit someone if you're ~~mad~~ angry at them? Almost always, or almost never?" ✓

1. LIGHT VIEWER: Almost always_____ Almost never_____
2. MEDIUM VIEWER: Almost always_____ Almost never_____
3. HEAVY VIEWER: Almost always_____ Almost never_____

II. Ask, "Is it very important in our society to be good-looking?"

1. LIGHT VIEWER: Yes__________ No__________
2. MEDIUM VIEWER: Yes__________ No__________
3. HEAVY VIEWER: Yes__________ No__________

III. Ask, "Are women as capable of working on their own as men?"

1. LIGHT VIEWER: Yes__________ No__________
2. MEDIUM VIEWER: Yes__________ No__________
3. HEAVY VIEWER: Yes__________ No__________

IV. Ask, "Do you see yourself being married some time in the future?"

1. LIGHT VIEWER: Yes__________ No__________
2. MEDIUM VIEWER: Yes__________ No__________
3. HEAVY VIEWER: Yes__________ No__________

V. Ask, "Are people just as likely to be happy in old age as they are when they are young?"

1. LIGTH VIEWER: Yes__________ No__________ ✓
2. MEDIUM VIEWER: Yes__________ No__________
3. HEAVY VIEWER: Yes__________ No__________

VI. Ask, "Is it important in our society to have new possessions, like cars clothes, stereo equipment, and so on?"

1. LIGHT VIEWER: Yes__________ No__________
2. MEDIUM VIEWER: Yes__________ No__________
3. HEAVY VIEWER: Yes__________ No__________

At this time you may feel prepared to compose your own question to ask people. Think about the images television presents that are different from ~~the real world.~~ What you know to be true. ✓ Invent a question which, when asked of light, medium, and heavy television viewers, you would expect to result in different responses. ✓

---

For discussion: The questions used in this exercise, and the ones used in the studies shown on pages 21-24, are designed to try to determine how differently light and heavy television viewers see the world. In the studies, it is clear that heavy viewers and light viewers answered questions in different ways. ✓

Does this mean that watching a lot of television *causes* people to see the world differently from those who watch a little television? If not, why not?

Worksheet 7/1

## FAVORITE PROGRAMS

1. List the shows that you feel very strongly about watching each week - ones that you would feel very bad~~ly~~ about missing ~~if you were forced to miss~~. Rank the programs. /rephrase

**SHOW** **RANK**

________________________________ __________

________________________________ __________

________________________________ __________

________________________________ __________

(Use other side, if necessary.)

2. List the shows that you *like* to see each week, but would not feel badly about missing if you were forced to.

**SHOW** **RANK**

________________________________ __________

________________________________ __________

________________________________ __________

________________________________ __________

(Use other side, if necessary.)

3. List the shows that you wouldn't object to seeing, if there were nothing else to do.

**SHOW** **RANK**

________________________________ __________

________________________________ __________

________________________________ __________

________________________________ __________

(Use other side, if necessary.)

Worksheet 7/1, p. 2

4. List the shows that you would not watch under any circumstances, even if there were nothing else to do.

| SHOW | RANK |
|---|---|
| | |
| | |
| | |
| | |

(Use other side, if necessary.)

For discussion: Talk about your choices. ~~How~~ Are they different from the choices you made at the beginning of the course? Why? List your reasons below.

Worksheet 7/2

## NON-PRIME TIME VIEWING LOG
(morning and afternoon until 6 P.M. EST)

Keep track of all the television programs you watch for one week, from the hours of 7 A.M. until 6 P.M. Write down the name of the program, when the program began, and how long ~~much time~~ you watched each show. ✓ ✓ ✓

---

For discussion: When you're finished, compare daily and weekly totals ~~to~~ with the exercise sheet you worked on in Unit 1. Has your non-prime-time viewing increased or decreased? What reasons can you give? ✓

| DAY | NAME OF SHOW | STARTED | MINUTES WATCHED | DAY'S TOTAL: MINUTES |
|---|---|---|---|---|
| **MONDAY** | ____ | ____ | ____ | |
| | ____ | ____ | ____ | |
| | ____ | ____ | ____ | |
| | ____ | ____ | ____ | |
| | ____ | ____ | ____ | |
| | ____ | ____ | ____ | ____ |
| **TUESDAY** | ____ | ____ | ____ | |
| | ____ | ____ | ____ | |
| | ____ | ____ | ____ | |
| | ____ | ____ | ____ | |
| | ____ | ____ | ____ | |
| | ____ | ____ | ____ | ____ |
| **WEDNESDAY** | ____ | ____ | ____ | |
| | ____ | ____ | ____ | |
| | ____ | ____ | ____ | |
| | ____ | ____ | ____ | |
| | ____ | ____ | ____ | |
| | ____ | ____ | ____ | ____ |

Worksheet 7/2, p.2

NON-PRIME TIME VIEWING LOG

| DAY | NAME OF SHOW | STARTED | MINUTES WATCHED | DAY'S TOTAL: MINUTES |
|---|---|---|---|---|
| **THURSDAY** | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| **FRIDAY** | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| **SATURDAY** | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| **SUNDAY** | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |

TOTAL MINUTES FOR WEEK: ____________

= ____hrs.____mins.

Worksheet 7/3

## EVENING TELEVISION VIEWING LOG
## (6 P.M. - 1 A.M.)

For discussion: When you're finished, compare totals ~~to~~ with the exercise sheet you worked on in Unit 1. ~~How~~ are these results different?

Follow the same method as for the NON-PRIME TIME VIEWING LOG.

| DAY | NAME OF SHOW | STARTED | MINUTES WATCHED | DAY'S TOTAL: MINUTES |
|---|---|---|---|---|
| MONDAY | ____________ | ______ | ____________ | |
| | ____________ | ______ | ____________ | |
| | ____________ | ______ | ____________ | |
| | ____________ | ______ | ____________ | |
| | ____________ | ______ | ____________ | |
| | ____________ | ______ | ____________ | ____________ |
| TUESDAY | ____________ | ______ | ____________ | |
| | ____________ | ______ | ____________ | |
| | ____________ | ______ | ____________ | |
| | ____________ | ______ | ____________ | |
| | ____________ | ______ | ____________ | |
| | ____________ | ______ | ____________ | ____________ |
| WEDNESDAY | ____________ | ______ | ____________ | |
| | ____________ | ______ | ____________ | |
| | ____________ | ______ | ____________ | |
| | ____________ | ______ | ____________ | |
| | ____________ | ______ | ____________ | |
| | ____________ | ______ | ____________ | ____________ |

Worksheet 7/3, p. 2

## EVENING TELEVISION VIEWING LOG

| DAY | NAME OF SHOW | STARTED | MINUTES WATCHED | DAY'S TOTAL: MINUTES |
|---|---|---|---|---|
| **THURSDAY** | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| **FRIDAY** | | | | |
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| | | | | |
| | | | | |
| **SATURDAY** | | | | |
| | | | | |
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| | | | | |
| | | | | |
| | | | | |
| **SUNDAY** | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |

TOTAL MINUTES FOR WEEK: ______________

= ______ hrs. ______ mins.

Now: ✓Write in your total time watched from the NON-PRIME TIME VIEWING LOG. ✓

______ hrs. ______ mins.

TOTAL TELEVISION WATCHED FOR WEEK: ______ hrs. ______ mins.

Worksheet 7/4

One reviewer thought the whole exercise is "overly demanding."

Worksheet 7/4

## WHY I WATCH TV, NOW

While you are logging your viewing activities this week, keep track of the reasons why you watched those programs. Every time you turn the set on, every time you sit down to watch a set that's already on, every time a new program comes on, place a hatch mark (/) in the appropriate column below. Sometimes you may have more than one reason for starting to watch a particular program. In that case, draw hatch marks in the two or more columns that apply.

If you are watching TV for a reason not listed below, write the reason in the space provided at the bottom.

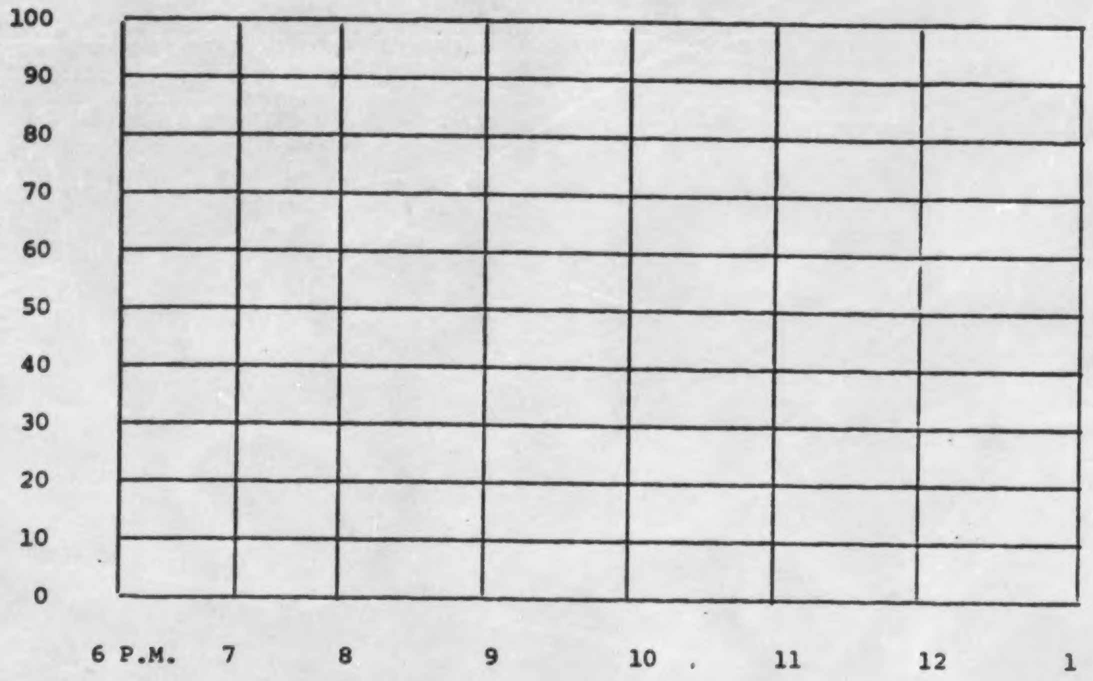
| | I AM WATCHING THIS PARTICULAR PROGRAM BECAUSE: | NUMBER OF TIMES | TOTAL RANK |
|---|---|---|---|
| 1. | I want to be informed or learn something. | | |
| 2. | I want to relax and be entertained. | | |
| 3. | I just want to kill time. | | |
| 4. | I want to see something stimulating and exciting. | | |
| 5. | I don't want to have to talk to people. | | |
| 6. | I want to join people (family, friends) who are already watching. | | |
| 7. | I want to forget about my problems. | | |
| 8. | I want to see a particular TV personality, star or sports figure, etc. | | |
| 9. | I want to learn about human relationships. | | |
| 10. | I want to avoid loneliness; people and characters on TV are good company. | | |
| 11. | I want to avoid certain obligations (homework, etc.). | | |
| 12. | | | |
| 13. | | | |

At the end of the week, total up the number of hatch marks for each category and write the number in the TOTAL column. ~~There should be~~ You should have *at least* one hatch mark for each program you watched during the week. Next, rank each one of the reasons from 1 to 11 (or 1 to whatever number of reasons you used) according to frequency in your log.

## of CLASS EVENING VIEWING BY DAYS OF WEEK
(Total students whose sets were on after each hour shown)

| | 6 P.M. | 7 | 8 | 9 | 10 | 11 | 12 | 1 A.M. |
|---|---|---|---|---|---|---|---|---|
| MONDAY | | | | | | | | |
| TUESDAY | | | | | | | | |
| WEDNESDAY | | | | | | | | |
| THURSDAY | | | | | | | | |
| FRIDAY | | | | | | | | |
| SATURDAY | | | | | | | | |
| SUNDAY | | | | | | | | |
| TOTAL | | | | | | | | |
| DIVIDE BY 7 = DAILY AVG. | | | | | | | | |
| % OF CLASS | | | | | | | | |

## PERCENTAGE OF CLASS TV HOMES USING TELEVISION
(evening hours, 6 P.M. to 1 A.M.)



From the information compiled in your class from your TV viewing logging exercises, fill in the following graph. Then compare with the results from the Unit 1 exercise sheet.

Look again at the first part of the exercise, CLASS EVENING VIEWING BY DAYS OF WEEK.

1. Which of the seven days shows the ~~most heavy~~ longest amount of TV use by your class? ✓

______________

2. Find the box with the largest number of student sets in use. What day and hour was it? ______________________________. Refer to ~~a~~ *TV Guide*, any schedule, or a newspaper. What show was on at this time? ______________________________ ✓

3. Was this program your favorite for the week? __________ If not, which one was?

Worksheet 7/6

## CLASS TOTALS FROM "WHY I WATCH TV"

|  | CLASS TOTAL | RANK |
|---|---|---|
| 1. Want to be informed, learn something |  |  |
| 2. Want to relax, be entertained |  |  |
| 3. Want to kill time |  |  |
| 4. Want to see something exciting, stimulating |  |  |
| 5. Don't want to have to talk to people |  |  |
| 6. Want to join people (family, friends) who are watching |  |  |
| 7. Want to forget about problems |  |  |
| 8. Want to see particular star, personality, sports figure, etc. |  |  |
| 9. Want to learn something about human relationships |  |  |
| 10. Want to avoid loneliness |  |  |
| 11. Want to avoid certain obligations (homework, etc.) |  |  |
| Other common reasons: |  |  |
|  |  |  |

For discussion: Compare with results from Unit 1: Have the class' reasons for viewing changed? In what ways, and to what degree? ✓

And why? ✓

Conclusion?

Worksheet 7/7

Good approach. Could be strengthened by including suggestions or ideas for assessing final worksheets.

Worksheet 7/7

## THE TV KNOW-IT-ALL

although ~~While~~ you may not now be an expert on the television industry, you certainly have an advantage over a lot of people who haven't had a course like this for you have certain knowledge, skills, and attitudes that reflect all the work you've done over the last few months.

Use your knowledge. In this exercise, assume the position of a newspaper columnist writing a daily piece called "The TV Know-It-All." Readers of the paper send in their questions to you, and you choose the ones you want to respond to.

In today's mail, you receive the following questions. Choose any four or more and write a 100-to-200 word answer for each. ~~Use the back of these sheets, if necessary~~.

1. Dear TV Know-It-All: Why do we keep seeing so many low-quality shows on television? Everyone keeps talking about how mediocre programs are, but they never seem to get any better. Why not?

2. Dear TV Know-It-All: I keep hearing about "the ratings." I know that they're important, but I'm not sure why. Can you tell me?

3. Dear TV Know-It-All: I saw a show last night that really upset me. It was a comedy, but it was full of ethnic jokes that really weren't very funny. How do I complain? And if one person complains, does it make a difference?

4. Dear TV Know-It-All: I read someplace that Americans watch about 6 hours of TV every day. Is this true? And if so, why do Americans spend so much time in front of the tube?

5. Dear TV Know-It-All: I really like 60 MINUTES, and I'd like to see more shows that do the same kind of thing. Why don't we get to see more "true-life" programs on the networks?

6. Dear TV Know-It-All: Our family is about to break up, all because of television. At 6 o'clock, I want to watch the news. The kids want to see the cartoons on the UHF station, and my wife thinks we should just turn the set off. Do you have any suggestions that would settle this problem?

7. Dear TV Know-It-All: I'm from Ohio, and I keep hearing about this new TV system called QUBE. They say it does everything but wax the floors. Isn't this a little scary?

8. Dear TV Know-It-All: We used to hear a lot about violence on television. Now we don't hear about it so much. Does this mean that television violence was never really important and didn't mean anything? Explain, please.

9. Dear TV Know-It-All: The networks are giving us so much junk these days, it's all I can do to watch TV. Why doesn't the FCC force them to clean up their act?

10. Dear TV Know-It-All: I'm tired of seeing so many ads for sugared cereals on Saturday morning kids' shows. Where do I write?

11. Dear TV Know-It-All: I know that TV is a business that tries to sell us products. Well, if I go out and buy those products, why doesn't TV give me better programs to watch?

12. Dear TV Know-It-All: I just love Walter Cronkite! But why does he keep telling me all this depressing news? It's almost impossible to watch a news show these days without thinking the world is about to end. Can't he give us cheerier news?

13. Dear TV Know-It-All: I saw one of my favorite actors, Richard Thomas, appear on an NBC program recently. I also saw him on ABC. But he always used to be on THE WALTONS, which was on CBS. How can an actor like that keep jumping around from network to network without making someone mad? ✓

14. Dear TV Know-It-All: Mork isn't the only one from the planet Ork. I came to Earth from Ork about five years ago. I'm sick and tired of seeing Orkians portrayed as fools and clowns. Aren't the networks responsible for presenting us minorities fairly?

15. Dear TV Know-It-All: I come from St. Louis and just love watching GILLIGAN'S ISLAND on my network station in the afternoon. Recently I spent some time in Minneapolis. I tuned into the same network in the afternoon, but GILLIGAN'S ISLAND wasn't on. Why not?

16. Dear TV Know-It-All: I'm a real fan of our local news program's anchorpeople, Guy Sharpe and Wendy Malone. They're terrific! The only thing I don't like is all their informal chatter. Why don't they just shut up and give me the news?

17. Dear TV Know-It-All: ALL IN THE FAMILY is one of my favorite shows; ~~but~~ however one thing has always bothered me: the Bunker living room looks fake. It's too bright, like all the lights are on all the time. Why can't they make it look like a real living room? ✓

18. Dear TV Know-It-All: Television has come a long way, but I think it still has a long way to go. Why don't we see more serious programming about important personal issues, like sexuality, busing, and things like that?

19. Dear TV Know-It-All: I've got a product to sell, and I want to advertise it on TV. I'd like to buy a 30 second ad on HAPPY DAYS or MORK AND MINDY. How much money (roughly) is it going to cost me?

20. Dear TV Know-It-All: I watch 60 hours of TV a week. My friends tell me I'm an addict. Do you think so? Is that much TV dangerous? My problem is, I'm afraid if I stop watching, I might have withdrawal symptoms. What do I do?

Worksheet 7/8

A non-print activity would work well here. In any case, students may need more guidance here.

Worksheet 7/8

## THE CRITICAL TELEVISION VIEWER:
## WHAT IT TAKES

Gather in small groups. As individuals, write down what you now believe are the five most important things someone must know to be a critical television viewer - one who knows enough about the medium and the industry to use television constructively, rather than to let it use him or her.

When you've written down your individual decisions, decide as a group what the five most important things are. ✓

INDIVIDUAL DECISIONS:

1.

2.

3.

4.

5.

GROUP DECISIONS:

1.

2.

3.

4.

5.

# APPENDIX

## Suggested Glossary Items and Resources

# Critical Television Viewing Skills

Some terms that might be included in Glossary or explained in footnotes:

'audience'
Audience flow
attention span
'black week'
bi-modal
block programming
blunting
bridging
bumpers
catharsis
cinema verité
counter programming
cut;conflict
demographic undulations
denouement
dubs; documentary
dupes; dissolves
editing
ENG;epilogue
Equal Time Rule
exposition
Fairness Doctrine (for example, def. on p. 315)
focal length
front-loading; farce
fadeouts
'gaffers'
'homogenizing machine'
'happy talk'
hammock
HPO; instantaneous editing
key light
'localism'
LOP
matting
mock ups
master shot
parody
pilot
ploy; platonic formula
polygraph
positionary
prologue
'public' as opposed to public interest
QUBE
rheostat
rack focus
sample
simulations
'sleeper'
stereotyping
syndicated programs
stripping
take
transponders
tracking
tragicomedy
wipes

## BOOKS

Alkin, Glyn. TV SOUND OPERATIONS. Hastings, 1975. 176 p. $7.95 paper. shs

Begins with nature of sound, moves to types of microphones and their uses: design and operation of microphone systems for television sound state followed by discussion of special problems encountered in television audiences, dramas, orchestras; some attention given to operating special effects equipment and relation of video editing to sound; many diagrams; short bibliography and basic glossary; for serious beginning students interested in studio sound work: practical, less theoretical approach seems better for beginners than THE USE OF MICROPHONES.

Barsam, Richard Meran. IN THE DARK: A PRIMER FOR THE MOVIES. Viking, 1977. 216 p. $10. shs

Terse prose characterizes an introduction to collaborative efforts of artists and technicians in the birth of a film; covers history, production, criticism; could be used as an "anchor work" for a high school cinema class; indexed.

Bauer, Erwin and Peggy, eds. OUTDOOR PHOTOGRAPHER'S DIGEST. Follett, 1975. 288 p. $5.30 paper. jhs shs

Collection of articles written at various times by outdoor photographers: ranges in specifics from equipment, to composition, to special techniques, to solutions to special kinds of problems--e.g., bad weather; beginning photographers who have mastered the workings of their cameras will find something of value; easy reading, well illustrated.

Bermingham, Alan, et al. THE SMALL TELEVISION STUDIO: EQUIPMENT AND FACILITIES. Hastings, 1975. 163 p. $7.95 paper. shs

Excellent guide to operation of small but professional television studio; virtually every aspect of studio operation discussed in detail: studio layout, power requirements, construction, acoustics, ventilation, etc.; some discussion of personnel, how to utilize talents; various unusual problems discussed, solutions explained; British publication with some procedures, perhaps, applicable only to the English; very professional approach but good overview of the real world.

Burder, John. 16MM FILM CUTTING. Hasting, 1975. 158 p. $7.95 paper. shs

Film and sound editing mechanics and pitfalls covered for beginners and professionals in clear, accurate descriptions: the mechanics explained are geared toward a feature film, not television film or student projects; takes beginner through all steps, assuming no prior experience in diagrams or writing; occasional references to 35mm editing procedures confusing at times; some British techniques explained are rarely used in U.S., but they present no serious problem.

*Note that this resource is targeted at the elementary level.

Coynik, David. FILM: REAL TO REEL. Rev. ed. McDougal, 1976. 216 p.
$5.44 paper. teacher's guide $.96. shs

Basic text for understanding the visual language of film; examines components of filmmaking through specific, highly rated short and feature-length films; discusses shots, motion, editing, rhythm, light, color, sound, the director, genre, documentaries, animation, and "now-film"; no detail on technical processes involved: suggests that specific films discussed are not the only examples but that experience and knowledge are necessary to select others; adequate budget to rent or purchase films is necessary to use this text most effectively: supplementary copies needed; useful teacher's guide.

Glenn, George D., and Charles B. Scholz. SUPER 8 HANDBOOK. Sams, 1974.
240 p. $5 paper. jhs shs

Examines principally Super 8 equipment and production procedure, but neglects creative aspect of the medium; covers jargon, cameras and film stocks, filming techniques, planning and organization for production, sound recording, editing; final chapter discusses equipment selection: appendices provide numerous handy references; clear texts, illustrations; should serve well both as text and reference; leaving creative aspect to filmmakers may be positive feature.

Happé, L. Bernard. YOUR FILM AND THE LAB. Hastings, 1974. 208 p. $11,50
$6.50 paper. jhs-9 shs

Covers every phase of laboratory work--e.g., film types, image formats, processing, work printing, film handling, optical processes, editing for release prints, release print and answer prints, timing and laboratory operation: should be on reading list of every student interested in exploring film as a medium of expression; extremely well illustrated: clear, succinct; bibliography, glossary.

*Herda, D.J. PHOTOGRAPHY: TAKE A LOOK. Childrens, 1977. 32 p. $5.50.
prim elem-4

Introduces the very young child to photography through explanation of simple camera's components, functions; the camera, instructions, and illustrations are so simple that nonreaders can grasp information with little explanation or coaching; colored drawings and photographs.

*Hobson, Andrew and Mark. FILM ANIMATION AS A HOBBY. Sterling, 1975. 46 p.
$5.69. elem jhs shs

How-to's of producing animated films in simple text with technicalities held to minimum; procedures fully explained and likely problems described; numerous photos and drawings illustrate pertinent points: step-by-step production of a 5-minute feature explained; for anyone with a camera and an interest in animation.

Kirschner, Allen, and Linda Kirschner, eds. FILM: READINGS IN THE MASS
MEDIA. Odyssey, 1971. 315 p. $5.85 paper. shs

FILM: READINGS IN THE MASS MEDIA. (Cont'd.)

From Marshall McLuhan to Ingmar Bergman to Pauline Kael, an impressive line-up of sources on film; discusses form and technique, audience and effect, critics and criticism; shores up confidence of new film teacher through experiences of experts in all areas of film; reference for some, inspiration for others; worthwhile for Bergman essay "What is 'Film Making'?"

Kirschner, Allen, and Linda Kirschner, eds. JOURNALISM: READINGS IN THE MASS MEDIA. Odyssey, 1971. 326 p. $5.85. shs-12

Collection of essays, speeches, editorials, often following each other in logical progression of retorts and replies, dealing with changing roles of the press in our daily lives; much of the writing concerns the administration-press relations of Vietnam era, but also such topics as blacks in media, famous stories--e.g., Agnew's "get-the-press" speech will give serious students valuable understanding of complex issues.

Kuhns, William. MOVIES IN AMERICA. Cebco Pflaum, 1972. 248 p. $5.95 paper. guide: TEACHING IN THE DARK. 1973. 110 p. $4.50 paper. jhs shs

Broad look at development of motion pictures with closer look at films of 1930's and discussions of industry up to 1969; concentration on important directors helps to explore style and place a film historically simultaneously; brief cameos on varied topics from newsreels to columnists; illustrated with original graphics, black-and-white photos; important addition to comprehensive collection on films.

Kuhns, William. THE MOVING PICTURE BOOK. Cebco Pflaum, 1975. 292 p. $5.95 paper. shs

Successful attempt to translate motion pictures to the printed page by exploring camera techniques, lighting effects, sets, sound, acting in relation to specific films; black-and-white stills illustrate most points; quotations from industry people add dimension to text; excellent annotated alphabetical listing of films; designed as beginning text; comprehensive and stimulating.

Kuhns, William. THEMES TWO: ONE HUNDRED SHORT FILMS FOR DISCUSSION. Cebco Pflaum, 1974. 193 p. $5.95 paper. shs-12

Provides one-page to two-page reviews for each film selected after viewing over 200 shorts; gives date and credits as well as running time and distributors for each film; thematic index and annotated bibliography; large format less appealing than DAVID SOHN'S FILM NOTES ON SELECTED SHORT FILMS, but, by a quick count, only a few duplications occur in the two lists.

Kuhns, William, and Robert Stanley. EXPLORING THE FILM. Cebco Pflaum, 1968. 190 p. $3.94 paper. guide $3.90 paper. shs

Based on concept that seeing and knowing good films are dependent on understanding film language--the visual, the motion, the sound of it--text alludes to a variety of European and American films to stimulate classroom discussion; major weakness might be unavailability of films discussed to local educators; text and teaching guide used as references, EXPLORING THE FILM. (Cont'd.)

however, add a dimension of appreciation not regularly emphasized in film courses; brief chapter on making a film completes the film experience.

Kuhns, William, and Thomas F. Giardino. BEHIND THE CAMERA. Cebco Pflaum, 1970. 178 p. $4 paper. jhs shs

Technical aspects of film discussed side by side with artistic considerations; touches on camera technique, lenses, lighting, sound· explores composition and camera set-ups, continuity of film action, cutting film, some special effects: valuable section devoted to in-depth look at making a student film, told in diary form; a ruthless, critical appraisal of the student film by several film teachers included; definitely dated by 1970 copyright; easy to understand; helps students appreciate professional standards.

Kybett, Harry. HOW TO USE VIDEO TAPE RECORDERS. Sams, 1974. 264 p. $6.95 paper. shs

Designed for average person seeking basic knowledge of videotape recording operation; discusses simple uses of VTR, details of systems for connecting VTR to other devices, copying, editing; touches on portable units, accessories, color, cassettes, cartridges; two chapters devoted to VTR problems, maintenance; also covers VTR specifications and selection; several simple technical operations, such as test pattern adjustments, in appendices; glossary and index; clearly written, illustrated; useful resource on care and operation of VTR equipment.

Kybett, Harry. VIDEO TAPE RECORDERS. Sams, 1975. 352 p. $8.95 paper. shs-12

Principles of videotape recording--e.g., transport designs, recording principles, electronic circuitry involved in recording, playback; covers color principles, video cassettes, cartridges, other equipment such as switcher/faders, sync generators, character generators, battery chargers for portable power units; of little use to reader who lacks basic background in electronics; very technical; weak binding.

Langford, Michael. STARTING PHOTOGRAPHY. Hastings, 1976. 128 p. $7.95. jhs shs

Basic, step-by-step information for beginning photographers on equipment, exposure, developing, other technical aspects; also discusses qualities of good photographs, how to capture them; projects and questions after each chapter; clear text and diagrams; appropriate illustrations; bibliography; glossary; excellent for hobbyist; useful for special-interest course

Littell, Joseph F., ed. COPING WITH THE MASS MEDIA. Rev. ed. McDougal, 1976. 231 p. $5.16 paper. teacher's manual $.96. jhs-9 shs

Collection of various essays, interviews, scripts, visual materials exploring television, radio, newspapers, advertising, moview, the future

COPING WITH THE MASS MEDIA. (Cont'd.)

of mass media; Student's Guide section contains discussion questions and composition topics related to each article; detailed teacher's manual available; well bound; attractive; excellent information.

Littell, Joseph Fletcher, ed. COPING WITH TELEVISION. McDougal, 1973. 213 p. $5.15 paper. teacher's manual $.96. jhs shs

Anthology of articles examining powerful effects of television that also help one evaluate what the television medium is becoming; discusses content, format, support systems, regulations in concise language, exciting graphics, inviting layout; teacher's manual suggests ways to help students develop evaluative skills and become selective viewers; highly appropriate for students of television; also see TV ACTION BOOK for a companion text.

Mander Jerry. FOUR ARGUMENTS FOR THE ELIMINATION OF TELEVISION. Morrow Publishing, 1978. $4.95 paper.

Mankiewitz, Frank and Joel Swerdlow. REMOVE CONTROL. Time Books.

McKim, Robert H. EXPERIENCES IN VISUAL THINKING. Brooks/Cole, 1972. 171 p. $10.95 paper. shs

Collected under main headings--seeing, imagining, idea sketching--varied experiences are offered as exercises in improving visual thinking; although a 1972 publication, book tells educators many of the same things journals and speeches are filled with today--e.g., visual training complements verbal training, is a "primary process" of the brain even more vital than verbal literacy; useful for all teachers, administrators, media people who want broader view of important subject.

Miles, Donald W. BROADCAST NEWS HANDBOOK. Sams, 1975. 385 p. guide $9.95 paper. shs

Designed to give college-trained news people the look and manner of street-trained news staff without wrinkling their clothes or wearing out their shoes; covers fundamentals, inside "poop" of gathering, reporting broadcast news on civil disorders, police beat, courtroom, hospitals, disasters, city hall; tells how to get a job and perform well; glossary; index; some questions to ask potential employers; fragile binding; helpful teacher's guide accompanies text.

Millerson, Gerald. BASIC TV STAGING. Hastings, 1974. 173 p. $10.95. $5.95 paper. jhs-9 shs

Takes problems of sets and lighting and breaks them down into understandable parts--set design and construction, modular units, set dressing, lighting and backgrounds, etc.; each topic succinctly treated and clearly illustrated; standard terminology used, with each term defined when it first appears in context.

Millerson, Gerald. EFFECTIVE TV PRODUCTION. Hastings, 1976. 192 p. $8.95 paper. shs

A studio handbook detailing proper production practices, such as duties of all studio personnel, set blocking, rehearsal practices, directing techniques pertinent to video medium; good basic introduction to cameras, lenses, supports, mikes, lighting, video control; British publication in which many terms and personnel functions differ from those in U.S.: excellent reference for directors, actors, technicians, anyone interested in artistic, conceptual aspects of television production; primarily useful to those involved with production.

Millerson, Gerald. TV LIGHTING METHODS. Hastings, 1975. 150 p. $7.95 paper. shs

Characteristics of light and lighting equipment, modifying light, lighting people, controlling shadows, special problem areas, lighting location sets; discusses problems related to active production, such as coupling sound picture control and light levels; each topic described in brief paragraph often illustrated with photograph or diagram; glossary and index; should serve equally well for interested beginners or practicing professionals.

Mitchell, Wanda. TELEVISING YOUR MESSAGE. National Textbook

*Morrow, James, and Murray Suid. MOVIEMAKING ILLUSTRATED: THE COMICBOOK FILMBOOK. Hayden, 1973. 150 p. $4.98 paper. elem-6 jhs shs

Brief text on the composition of films illustrated through excellent comic strip selections; parts on "shots" and "cuts" particularly useful: includes exercises, common mistakes, and a script ready to shoot; invaluable for the novice, a ready reference for the experienced filmmaker.

Mott, Verl. ELECTRONIC FLASH EQUIPMENT. Sams, 1974. 112 p. $4.50 paper. shs

Guide to electronic flash equipment written for those with technical background and prior knowledge of electronics; information should enable adequately trained persons to repair most electronic flash equipment; covers flashtubes, triggering devices, power sources, power storage, and switching; section on troubleshooting; appendix of major sources of service data; good illustrations.

Murray, Michael. THE VIDEOTAPE BOOK: A BASIC GUIDE TO PORTABLE TV PRODUCTION FOR FAMILIES, FRIENDS, SCHOOLS AND NEIGHBORHOODS. Bantam, 1974. 248 p. $1.95 paper. shs

Extremely useful guide for small-format (portapack) video production which stresses portapack as the people's medium; chapters from hardware to shooting techniques to editing; anecdotes on actual use in sections called "Playback"; black-and-white photographs, simple diagrams illustrate text; bibliography; useful text or resource guide.

Nisbett, Alec. THE USE OF MICROPHONES. Hastings, 1974. 168 p. $10.95. $5.95 paper. shs

THE USE OF MICROPHONES. (Cont'd.)

Extremely complex subject treated in clear, concise manner; very little mathematics, only enough physics to understand sound behavior; text tends to terseness but covers basics of sound wave behavior and microphone function through discussion of speech, music, balance, control; examines accepted practice and problems often encountered in microphone placement; special attention to modification of recorded sound and simulation of various situations, such as telephone or concert hall sound; well illustrated with diagrams; comprehensive glossary; excellent book for serious beginners but totally unsuited for casual readers.

Pincus, Edward. GUIDE TO FILMMAKING. NAL, 1972. 259 p. $2.25 paper. shs

Each element of the technical process of filmmaking in a chapter with subheads to ease finding specific information; covers camera equipment and lenses, different film stocks, techniques of lighting, sound recording for professional films, role of the lab, mechanics of editing, some information about proper projection techniques; depth of field chart and lab addresses in appendix; slightly dated and definitely designed for student who desires to do things in a "professional" manner; of little interest to kids who want to knock around with a Super-8 camera that does everything for them--this is for thinkers.

Platt, Joan, ed. YOUNG ANIMATORS AND THEIR DISCOVERIES: A REPORT FROM YOUNG FILMMAKERS FOUNDATION. Scribners, 1976. 159 p. $6.95. elem jhs shs

Reprint of the Praeger 1973 book describing the work of nine student filmmakers; excellent black-and-white pictures add interest; good animation techniques, graphically described, show students "creating action instead of just recording it".

*Polk, Lee, and Eda LeShan. THE INCREDIBLE TELEVISION MACHINE. Macmillan, 1977. 148 p. $6.96. elem jhs

Lee Polk, a television professional, and Eda LeShan, an educator, discuss television and young people; by looking at how programs are put together, how they are aired, trade secrets of successful promotion, and what causes television to be the way it is , readers learn the carefully calculated ways viewers are hooked and kept mesmerized; current and recent series referred to will date the book, but total message is clear: television in itself is neither good nor bad--it is what people choose to make it.

Potett, G. Howard. RADIO! Cebco Pflaum, 1975. 125 p. $3.95 paper. Guide $2 paper. jhs shs

Pictorial history of radio complements prose summary of radio's evolution from Morse code to moving socio-political force; engaging account for students studying radio; extremely weak binding.

Ray Sidney F. THE LENS IN ACTION. Hastings, 1976. 201 p. $8.95 paper. shs

Lenses treated in detail from the workings of human vision to focusing systems; although descriptions are well written and diagrams are concise, overall level is appropriate for junior or senior physics; mathematics reduced to minimum; excellent material, above the average student's grasp.

Rhodin, Eric. NEWSPAPERMEN: AN INTRODUCTION TO JOURNALISM. Odyssey, 1967. 98 p. $2.50 paper. jhs shs

General introduction to newspaper production which details the work, training, ethics, professionalism of reporters; describes a story's progression from source to printed page; discusses newsroom layout with copy desk, city desk, etc.; wire machines and electronic equipment described; punctuated with anecdotes and humorous stories: 10 years old but not terribly dated; perhaps title is dated--would now be "Newspaper-people". . .

Roberts, Kenneth H., and Win Sharples, Jr. A PRIMER FOR FILM-MAKING: A COMPLETE GUIDE TO 16 MM AND 35 MM FILM PRODUCTION. Pegasus, 1971. 546 p. $15. $8.65 paper. shs

The mechanics and aesthetics of film production for both the professional and the student of 16mm and 35mm; well-written, accurate explanations in step-by-step process; the "magic" of filmmaking revealed--tricks of production, etc.; assumes unlimited funds and access to top-flight equipment; some new equipment not included.

*Rynew, Arden. MOTION PICTURE PRODUCTION HANDBOOK. Cebco Pflaum, 1971. 58 p. $1.95 paper. guide: FILMMAKING FOR CHILDREN. 1975. 72 p. $2.75 paper. elem-6 jhs shs

Handbook and teacher's manual teach filmmaking as an art program in elementary school; very thorough handbook may be too advanced for most elementary readers; manual is valuable as source for program design, implementation, technical data, theoretical background for a program; well illustrated with drawings.

Schrank, Jeffrey. TV ACTION BOOK. McDougal, 1974. 127 p. $1.32 paper. teacher's manual $.60. jhs shs

Articles exploring television's regulatory controls, impact and the individual's rights in any attempt to improve local broadcasting; study sheets included for students collecting information and opinions; appendix contains sample FCC broadcasting license as well as information sources; useful adjunct to COPING WITH TELEVISION.

Schrank, Jeffrey. UNDERSTANDING MASS MEDIA. NTC, 1975. 260 p. $11 $7,95 paper. guide. jhs shs

Graphically stimulating handbook-text on all forms of mass media which analyzes media's powerful persuasion and examines information disseminated through media; combines thought-provoking text, reprints from varied newspapers, periodicals, cartoons, quotations; scattered throughout are "Media Labs" (exercises) providing activities for individual student and a resource bank as well; a natural for interdisciplinary approach to learning, supplementing many subject areas; teacher's guide is key to exercises; one text that will circulate regularly in a media center.

Schwartz, Tony. THE RESPONSIVE CHORD. Doubleday, 1974. $2.95 paper.

Skinner, Stanley. THE ADVERTISEMENT BOOK. McDougal, 1976. unp. $3.84 paper. teacher's manual $.96 paper. jhs shs

Perceptive, highly visual analysis of advertising treated as a literature in which today's student is well versed; three broad topics -- advertising appeal, advertising methods, advertisements as problem solvers; readers are invited to structure their awareness of advertising and to analyze technique; collection of advertisements to provoke student discussion concludes text; profusely illustrated with well-chosen photos of advertisements.

Smallman, Kirk. CREATIVE FILM-MAKING. Bantam, 1969. 218 p. $2.25 paper. shs

Analysis of the process of filmmaking with emphasis on independent artist with a noncommercial budget; for the more sophisticated student filmmaker; no index.

Sohn, David A. DAVID SOHN'S FILM NOTES ON SELECTED SHORT FILMS. Cebco Pflaum, 1975. 113 p. $3.75 paper. shs-12

103 short films arranged alphabetically by title, with running time, distributor, suggested uses, brief comments and annotations: subject index makes for easy selection.

Sohn, David A. FILM: THE CREATIVE EYE. Cebco Pflaum, 1970. 176 p. $3.95 paper. shs

Seventeen specific films discussed in an exploration of filmmaker's vision as a searching, precise, inventive, sensitive process; each film analyzed, technical information stated, student reactions given; all films and hardware available from Pyramid; illustrated with black-and-white film stills; good supplementary reading for a film course, leisure reading, or for teachers to get pointers on film analysis.

*Suid, Murray, et al. PAINTING WITH THE SUN: A FIRST BOOK OF PHOTOGRAPHY. Dynamic, 1973. 52 p. $3.45. teacher's guide $1.25. elem jhs

Highly visual guide to still photography for elementary students; examples and suggestions for subjects, technical tips, photographs to inspire writing; students encouraged to paste their own photographs in space provided in book; glossary; teacher's guide available.

Swain, Dwight V. FILM SCRIPTWRITING: A PRACTICAL MANUAL. Hastings, 1976. 373 p. $14.50. $7.50 paper. shs

Thorough, professional treatment of scriptwriting which details tricks of the trade in all phases from writing to selling; applicable to feature and documentary films; excellent section on how to write includes film terms, techniques; those who work with the final product--client, director, actors, audience--are discussed as they relate to script's success: sample scripts throughout; very adult, aimed at professionals.

*Trojanski, John, and Louis Rockwood. MAKING IT MOVE. Cebco Pflaum, 1973. 148 p. $3.50 paper. guide $2.95 paper. elem-6 jhs shs

Detailed orientation handbook on animation using personal writing style to talk directly to students about various methods of animation, history of the technique; section at end of each chapter suggests ways to relate

MAKING IT MOVE. (Cont'd.)

topic to other disciplines when appropriate; may offer too much information too soon and assume more knowledge than a novice possesses, but each media center could use at least one copy for reference; lacks glossary; accompanying guide deals with equipment, lists available resources in both print and film.

Wortman, Leon A. CLOSED-CIRCUIT TELEVISION HANDBOOK. 3rd ed. Sams, 1974. 287 p. $7.95 paper. jhs-9 shs

Informative handbook covering almost all aspects, applications of closed-circuit television; well illustrated with black-and-white photographs, diagrams; reading not too technical: some of the equipment pictured is long since out of production and almost out of use, but much useful basic information here.

Zettl, Herbert. TELEVISION PRODUCTION HANDBOOK (3rd ed.). Wadsworth , 1977. $14.95 $4.95 paper.

Books in a Series

Valdes, Joan, and Jeanne Crow. THE MEDIA WORKS STUDY PROGRAM. Cebco Pflaum. jhs-9 shs
THE MEDIA WORKS. 1973. 282 p. $5.95 paper. teacher's guide $1.35 paper
STUDENT'S LOGBOOK. 1973. 119 p. $2.95 paper
THE MEDIA READER. 1975. 390 p. $8.95. $5.95 paper. teacher's guide $2.95 paper.

Three-part program which goes behind the scenes in an analysis of mass media subject matter, delivery systems, messages, finance, the personal communications of popular songs, underground communication, and film; essays by Marshall McLuhan, Vance Packard, David Sarnoff, others; useful on various levels, from giving students a critical, revealing look at who makes what they buy to the sociological and psychological impact of various media; "street language" not sacrificed to spare delicate sensibilities--some frank language here; THE MEDIA WORKS is comprehensive, action-oriented text in mass media available with teacher's resource guide and student LOGBOOK--a collection of worksheets; THE MEDIA READER is a collection of engaging readings accompanying, though not dependent upon, MEDIA WORKS text; excellent basic print materials for a mass media course.

## BOOKS (FOR TEACHER USE)

Amelio, Ralph J. FILM IN THE CLASSROOM: WHY USE IT, HOW TO USE IT. Cebco Pflaum, 1971. 181 p. $4.75 paper.

Describes a two-semester film study course designed for high school or college teachers; develops criteria for selecting and recommending students, gives examples of project cards, samples of student projects and reviews, film evaluation sheets, and basic film terminology; a development and expansion of THE WILLOWBROOK CINEMA STUDY PROJECT; works well with curriculum outlined in WILLOWBROOK...or as easy reference.

Amelio, Ralph J. HAL IN THE CLASSROOM: SCIENCE FICTION FILMS. Cebco Pflaum, 1974. 153 p. $4.95 paper.

For educators who care to ready their students for tomorrow, these nine short essays will offer inspiration in the way of science fiction films enriching to any subject area; short and feature films provided in annotated listing; extensive annotated bibliography of books on science fiction film, teaching sci fi, etc. Imagine using PLANET OF THE APES in a social studies course!

Amelio, Ralph J., et al. WILLOWBROOK CINEMA STUDY PROJECT. Cebco Pflaum, 1969. 84 p. $3 paper.

Outlines two-semester elective course for high school juniors and seniors emphasizing "analysis and appreciation of the cinema as an art form"; 10 units designed around 60 feature-length and short films; gives budget, suggests texts, and gives a complete calendar; scheduled activities include viewing, re-viewing, discussion, production, writing and reading assignments; offers novice film teacher a place to start; includes excellent annotated bibliography of books on film.

Brown, Ray. CHILDREN AND TELEVISION. Sage Publications, 1976. $17.50 $7.50 paper.

Culkin, John, et al. CHILDREN ARE CENTERS FOR UNDERSTANDING MEDIA. ACEI, 1973. 89 p. $3.95 paper.

Fifteen articles by educators who have experienced production success with children from flipbooks, simple photography, and cassette making, to animation and videotaping in a text devoted to aesthetics and practicalities of integrating media production activities into the school day; a volume not to be missed by public school educators; bibliography of oldies but goodies.

Kaplan, Sandra Nina, et al. THE BIG BOOK OF INDEPENDENT STUDY GAMES AND ACTIVITIES. Goodyear, 1976. 62 p. $15.95 paper.

Ideal resource for subject teachers or media coordinators seeking creative colorful format to promote independent research; from selecting a topic, to data collection, to creating communication formats, BIG BOOK provides teacher guides, punch-out models, and duplicating worksheets; nonprint and human sources of information suggested in addition to traditional print; media coordinator/teacher planning essential in integrating research skills with classroom instruction through this colorful, oversized, spiral book.

Kuhns, William. THEMES: SHORT FILMS FOR DISCUSSION. Cebco Pflaum, 1968. 380 p. $12.60.

A guide to short films which gives date of production, length, distributors, price, synopsis, suggestions for use, follow-up questions; looseleaf format in sturdy notebook; supplements update the guide, can be added to notebook; thematic and subject index.

Langman, Larry, and Milt Fajans. CINEMA AND THE SCHOOL: A GUIDE TO 101 MAJOR AMERICAN FILMS. Cebco Pflaum, 1975. 157 p. $4.95 paper.

Analysis of plot, characterization, dramatic and literary techniques of 101 films; provides organization to a secondary study of film genre: cinematic terms, distributors, and films from novels and plays are appended.

Linton, Dolores and David. PRACTICAL GUIDE TO CLASSROOM MEDIA. Cebco Pflaum, 1971. 118 p. $3.75 paper.

Provides rationale, motivation, and ideas for self-motivated teachers everywhere who want to introduce media in the classroom on their own; black-and-white drawings.

Morrow, James, and Murray Suid. MEDIA AND KIDS: REAL-WORLD LEARNING IN THE SCHOOLS. Hayden, 1977. 144 p. $___.

Instructional method in which stage, design, print, photography, radio, television, and movies are used to teach content: the goal is not to make a student visually literate, but to present him a choice of media with which to work: a "do the media" approach suggesting the use of media neither as an aid nor a panacea; good primer for teachers interested in multimedia approach to learning.

Schrank, Jeffrey. THE SEED CATALOG: A GUIDE TO TEACHING/LEARNING MATERIALS. Beacon, 1974. 374 p. $12.95.

A WHOLE EARTH CATALOG approach to the access of instructional materials in chapters on publications, organizations, periodicals, audio, film, video, games, multimedia, and devices; citations are annotated and arranged in informal, illustrated format; needs updating, but still a valuable resource.

## BOOKS (SUPPLEMENTARY TEXTS)

McCoy, Robert A. PRACTICAL PHOTOGRAPHY. McKnight, 1972. 340 p. $7.98. jhs-9 shs

Thorough and practical introduction to basic photography, camera function, exposure, flash, films, and filters; examines processing techniques and dark room design; discusses creative aspects of picture composition; unhappily, the format is unappealing, the treatment a little dull and dry, but the facts are here--clearly and accurately.

## FILM LOOPS (SILENT)

DRYMOUNTING LARGE MATERIALS. 1 color film loop $22.50. Hester, 1967. jhs shs

MAKING MAPS AND CHARTS. 1 color film loop $22.50. Hester, 1967. jhs shs

Basic information includes drymounting large items with a small drymount press and enlarging maps and charts by way of the overhead or opaque projector: demonstrates simple production techniques; captions superimposed

MAKING MAPS AND CHARTS. (Cont'd.)

over action guide viewers step-by-step: lesson succeeds, although technical quality is not outstanding; loops complement GRAPHIC TOOLS FOR TEACHERS by R.A. Frye, a manual for production.

## FILMS (16MM)

AN ADVENTURE IN FILM LIGHTING. 16 mm. 16 min. sd. guide color $235. Pyramid, 1974. jhs shs

One of the Pyramid series in film production which covers use of lighting for filmmaking--the Kid Shadow knows.

AMERICAN SUPER 8 REVOLUTION. 16 mm. 31 min. sd. color $380. Intl. Film Foun., 1974. elem jhs shs

A fifth grade class's Super 8 film making efforts tastefully, unobtrusively documented; reveals how planning, scripting, and production were handled entirely by students, aided by supportive teacher and media specialist; realistic portrayal of student filmmaking under ideal conditions: useful "starter" film for students, educators, or the community.

BASIC FILM EDITING. 16 mm. 17 min. sd. guide color $250. Pyramid, 1975. jhs shs

Series of mini-films used to illustrate how the use of cuts gives order, meaning, and mood: banal plots of shorts are distractive yet prevent a pedantic mood; useful for introduction to film editing, yet expensive for a single school.

BASIC FILM PHOTOGRAPHY. 16 mm. 17 min. sd. color $250. Pyramid, 1976. jhs shs

Brief history and overview of creative use of the camera in filmmaking: trite, contrived plots of exemplary shorts are worrisome, but may add interest (perhaps distractive) for students; one in a series on filmmaking distributed by Pyramid--all similar in tone; suggested for purchase by large population of users.

BASIC FILM TERMS. 16 mm. 14 min. sd. guide color $200. Pyramid, 1970. jhs shs

Descriptions of the language of film defined and demonstrated: script terminology, shots, lenses, camera angles and movements, sound and optical effects; one title in Pyramid film series.

BASIC TELEVISION TERMS: A VIDEO DICTIONARY. 16 mm. 17 min. sd. color $250. Pyramid, 1976. shs

Entertaining guerilla script provides examples of each television term: divided into sections with captions makes understanding and notetaking easy; precise narration by STAR TREK'S Leonard Nimoy: excellent introduction or review.

CAMERA MAGIC. 16 mm. 15 min. sd. guide color $225. Pyramid, 1973.
jhs shs

Special effects illustrated and analyzed in another title in Pyramid film study series; much technical data left to the imagination in this series, yet an introduction to possibilities is maintained: for purchase by large systems.

COLOUR. 16 mm. 16 min. sd. color $240. Intl. Film Bur., 1976. shs

A moving Dutch production which sensitizes viewers to the impact of colors on our psyche; explains hue, value, chroma, and complementary colors--recognition requires black and white while reality requires color; useful in visual literacy projects and in art, graphic arts, design, and physics.

THE ELECTRONIC RAINBOW. 16 mm. 20 min. sd. color $325. Pyramid, 1977.
jhs-9 shs

Introduction to television, its history, technical data, uses of television; narrated by STAR TREK's Leonard Nimoy; many sequences of TV programming, from commercial and non-commercial broadcasts to computer imagery; useful in high school classes in television, as it transcends the "wonderful world of TV" genre to become a truly instructional film.

FRAME BY FRAME. 16 mm. 13 min. sd. guide color $200. Pyramid, 1973.
jhs shs

Animation technique discussed, including use of single-framing to create kinestasis, flicker filming, movement of cut-outs, cels, pixilation, and time-lapse; very difficult techniques appear simple which is misleading, yet a good motivational, introductory film for purchase by large systems: one of Pyramid FILMMAKING SERIES.

FRANK FILM. 16 mm. 9 min. sd. guide color $160. Pyramid, 1973. jhs
shs

The ultimate paper cut-out animated film is an autobiographical narrative which depicts the movement toward, and impact of, film on the author; inherently instructional since examples of animation techniques are shown; also speaks to the impact of media on our lives: suggested only as a supplementary aid in film/media education.

GENE DEITCH: THE PICTURE BOOK ANIMATED. 16 mm. 25 min. sd. color $305.
Weston Woods, 1977. shs

Imaginative, instructional film which demonstrates the transformation of print (children's books) to film; viewers at once become intimate with the abstract view of the artist, who is both creative and spontaneous, organized and purposeful; could be used to instruct in the comprehensive process of film production, to view creative use of children's literature, and to investigate the thematic blend of print, visuals, and music: best used with a sophisticated audience in teacher education; a Czech film.

INTRODUCTION TO PORTABLE VIDEO TAPE RECORDING. 16 mm. 15 min. sd. guide color $195. FilmFair, 1975. jhs shs

An ineffective, if not distracting, sound track does not destroy the realistic treatment of problems with video use in the milieu of today's classroom; should be noted that the media coordinator should undertake the responsibility assumed in the film by a teacher; may be purchased for laymen in a large unit intending to initiate small-format video production.

THE MAKING OF A LIVE TV SHOW. 16 mm. 26 min. sd. guide color $325. Pyramid, 1971. jhs shs

A tight production documenting the live broadcast of an Emmy Awards program; insight into the cardiovascular disease-producing business of direction in live television: tension builds in documentary and carries viewer with it; it is precarious to be vicarious in the age of Aquarius, but an exception can be made of this film!

*MOVE. 16 mm. sd. guide color $325. Benchmark, 1972. K prim elem jhs

The process of making simple animated motion pictures as produced by fourth graders in Washington, D.C., schools; children shown working, making drawings, taping sound track; three exciting student-made films shown in their entirety; enough basic information for any adventurous teacher working with children of any age: no formal narration, just children talking about their work: interesting example of how audiovisual media work ideally; manual shows how to make drawings for animated motion, flip books, cardboard zoetrope for making pictures move; also describes kinds of art materials, film equipment required.

OPEN UP MY EYES. 16 mm. 10 min. sd. guide color $145. FilmFair, 1971. prim elem jhs shs

A collage of visual impressions which could be used to stimulate visual and written expression; valuable if purchased by a large unit for use by many teachers; non-instructive--no dialogue: unlike many films in this genre, it is not a collection of still slides, but rather moving film.

*SIXTY SECOND SPOT. 16 mm. 25 min. sd. color $350. Pyramid, 1974. elem-6 jhs shs

Cogently executed instructional film which once and for all proclaims "spot" commercials are not made but born of interminable labor and great cost; descriptive of the process from storyboarding to final product; a progenitor of discussion, ranging from technique in film production to the capitalistic system.

THE TELEVISION NEWSMAN. 16 mm. 28 min. sd. color $350. Pyramid, 1976. jhs-9 shs

The narcissistic world of the TV newsman explored in award-winning film documentary; duplicated in tone and content by the STV program, "Television

THE TELEVISION NEWSMAN. (Cont'd.)

News," in the MEDIA MACHINE SERIES: "a day in the life" genre to increase occupational awareness--film never deals with actual "how to" of television news-gathering.

## FILMSTRIPS (SOUND)

### Filmstrips (Sound) in a Series

FILMS AND FUN. 8 color filmstrips, 8 cassette tapes $160. AIMS, 1976. jhs shs

Titles: INTRODUCTION TO FILMMAKING; INTRODUCTION TO CAMERAS AND FILMS; USING THE CAMERA; EDITING; SPICING UP YOUR FILM; ANIMATION AND OTHER SINGLE FRAME TECHNIQUES; STORYBOARDS AND TITLES; SOUNDTRACKING

Well-documented, well-produced audiovisual guide to Super 8 filmmaking; overview of the process, details on camera use, editing, splicing, animation, laying on soundtrack, scripting, storyboarding: many printed guides exist but this is one of the few nonprint Super 8 primers.

VISUAL COMMUNICATION SKILLS. 4 color filmstrips, 4 cassette tapes, guide $59. each $16.50 with disc recordings $55. each $15.50. Teaching Res., 1976. shs

Titles: THE LANGUAGE OF VISION; UNDERSTANDING PICTURES; VISUAL LITERACY; SEEING, BELIEVING AND QUESTIONING

Designed to increase students' visual awareness through review of visual communication, subtleties of graphics and photography, the concept of "visual literacy" (how memory, knowledge, curiousity and uniqueness, sameness, interest, and values affect what we see), and optical illusions; elements of the package are redundant, occasionally quite complex; best used as an element of a communications course or as a treatment of the aesthetics of visual communication; consider purchasing selected elements rather than whole kit; teacher's guide with text, activities.

## FILMSTRIPS (SOUND) FOR TEACHER USE

ONE-STOP SHOPPING: ORGANIZING MEDIA FOR ACCESSIBILITY. 1 book, 1 color filmstrip, 1 cassette tape, guide $___. WASL, 1975.

Explains and promotes an integrated shelving approach to making all types of media more readily accessible to users: acknowledges that "this type shelving is not for everyone," listing pros and cons: produced by Wisconsin Association of School Librarians to meet a particular need, as it is one of the few media productions available on this controversial subject; worthwhile addition to a central, rather than individual, school media collection.

## KITS

MEDIA NOW. Ron Curtis. Southwest Iowa Learning Resources Lab--PED Oak, Iowa.

THE WORLD OF COMMUNICATIONS: AUDIOVISUAL MEDIA. 1 textbook $7.98, 3 consumable student activity manuals each $1.47, 8 color filmstrips and 6 cassette tapes $145, teacher's guide $18. McKnight, 1975. jhs shs
Titles: INTRODUCTION TO THE WORLD OF COMMUNICATIONS: AUDIOVISUAL MEDIA; FIRST IMPRESSIONS; STORY OF RADIO BROADCASTING; STORY OF MAKING MOTION PICTURES; PRODUCING A MOTION PICTURE; STORY OF TELEVISION BROADCASTING; PRODUCING A TELEVISION PROGRAM; IMPACT OF AUDIOVISUAL MEDIA, ETC.

Comprehensive treatment of communicating to inform, influence, or entertain; teacher's guide in looseleaf format explains the three main units--perception of context (using radio), analysis of concepts and processes (using movies), and synthesis and application of the message (using television); the structure of the course and activity manuals leads students from simple to more complex processes; each chapter in textbook includes a chart outlining the concepts, photographs, graphics, and vocabulary section; sound filmstrips designed to integrate and reinforce printed materials; game and transparencies also available.

THE WORLD OF COMMUNICATIONS: VISUAL MEDIA. 1 textbook $7.98, 1 activity manual $2.97, 11 color filmstrips and 6 cassette tapes $180, teacher's guide $15. McKnight, 1974. jhs-9 shs
Titles: INTRODUCTION TO THE WORLD OF COMMUNICATIONS: VISUAL MEDIA: THE EVOLUTION OF COMMUNICATIONS: STORY OF TECHNICAL COMMUNICATIONS; MANAGING THE ENTERPRISE; STORY OF PHOTOGRAPHY; VISUAL MEDIA SYSTEMS; ILLUSTRATING THE MESSAGE; COMMUNICATION SKILLS OF GRAPHIC DESIGN; STORY OF NEWSPAPERS; SPECIFYING AND CONTROLLING THE QUALITY OF PRODUCTION; STORY OF PUBLISHING

With emphasis on graphics communication, visual media are analyzed as communication vehicles; program is predicated on Bloom's TAXONOMY and includes realistic use of activities for cognitive, affective, and psychomotor domains; although text is highly visual, reading level is 9th grade; materials include sound filmstrips, student text, activity guides, teacher's manual; tailored for use by high school teacher: participatory activities are encouraged, as is flexibility in teacher use.